

THE

# CONNOISSEVR

A MAGAZINE FOR COLLECTORS

Edited by J. T. HERBERT BAILY

FEBRUARY, 1914

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Vol. XXXVIII. No. 150



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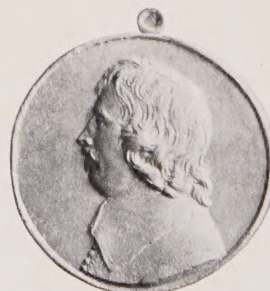
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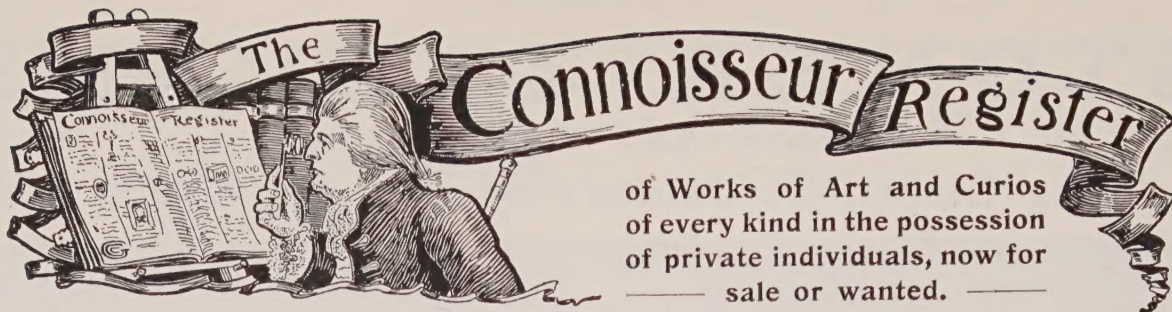
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The charge is 2d. per word, which must be prepaid and

sent in by the 14th of every month; special terms for illustrated announcements from the **Advertisement Manager**, **Hanover Buildings, 35-39, Maddox Street, London, W.**, to whom all advertisements should be addressed.

All replies must be inserted in a **blank envelope** with the **Register Number** on the **right-hand top corner**, with a **loose penny stamp** for each reply, and placed in an envelope to be addressed to "**The Connoisseur**" Register, **Hanover Buildings, 35-39, Maddox Street, London, W.**

No responsibility is taken by the proprietors of "The Connoisseur" with regard to any sales effected.

**SPECIAL NOTICE.**—No article that is in the possession of any **Dealer** or **Manufacturer** should appear in these columns.

**For Sale.**—Old English Wine Glasses and Nailsea Glass. [No. R6,253]

**For Sale.**—Several Fans: French, Chinese. Particulars on application. [No. R6,254]

**For Sale.**—Genuine "Old Crome" Landscape, un-restored, about two feet square; **Two Indo-Persian Miniatures** in Case (Man and Woman). [No. R6,255]

**Genuine Old Miniatures on Ivory and in Wax for Sale.** [No. R6,256]

**Beautiful Cream Yak Lace Circular Cape.** Full length; perfect condition. Brussels design, £3 10s. [No. R6,257]

**Black and White Drawings, Sketches, or Original Proofs of Illustrations**, by Millais, Sandys, Pinwell, etc., etc., relating to the "Sixties," wanted. [No. R6,258]

**Silk-worked Picture, £7.** [No. R6,259]

**Gentleman Collector wants Book on Old Spode**, also **Spode, Swansea and Nantgarw China**, marked and perfect pieces and services only. [No. R6,260]

**Antique Bordeaux Leather Screen**, 4-fold, 7 ft., perfect condition; **Pair Chippendale Bookcases**, glazed doors, £30. Particulars sent. [No. R6,261]

**Antique Lace, Brussels Point and Appliqué**, two yards square, date 1810, fully authenticated. Make splendid wedding veil. Photo on application. £45. [No. R6,262]

**Broadwood Upright Grand** (new), in carved and decorated case, for sale (part exchange). [No. R6,263]

**Offers Wanted.**—**French Prints**, perfect condition, *Le Bal Paré* and *Le Concert*, by Duclos, framed. [No. R6,264]

**Dutch Corner Cupboard**, large, good, for disposal. [No. R6,265]

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February, 1914.—No. cl.

**Earrings.**—A pair of fine old Spanish Rose Diamond Earrings,  $2\frac{1}{2}$  inches long, for sale. [No. R6,265A]

**Remarkable Foochow Lacquer Group of Figures for sale.** Unique specimen. [No. R6,266]

**Rare Genuine Old Furniture for sale.**—Owner leaving home. London. [No. R6,267]

**Wanted.**—Badges, Buttons, Uniforms. Anything military. [No. R6,268]

**Rare Old Chippendale Table**, 14 guineas. [No. R6,269]

**Antique Oak Buffet**, £16 10s.; **Antique Monk's Bench**, £8 10s.; **Antique Oak Dresser**, £12 10s. [No. R6,270]

**Fine Old Pieces Sheraton Furniture for sale.** [No. R6,271]

**Two Antique High-back Chairs, £7; Jacobean Stool, £3 15s.** [No. R6,272]

**For Sale.**—6 ft. Bow-front Sheraton Sideboard, £21; Chippendale Dining Table, £7 10s.; Chippendale Chairs. [No. R6,273]

**Wanted.**—Patch-Boxes, with Views of Bath. [No. R6,274]

**Twelve Le Blond Prints for 13s.** [No. R6,275]

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*Continued on Page XVI.*

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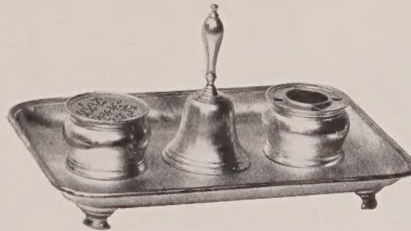
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## CONTENTS.

VOL. XXXVIII.

February, 1914.

No. CL.

PAGE

THE SILVER PLATE OF THE CITY OF HULL. (With twenty-six illustrations) - - -	77
TRAVELLING IN THE OLDEN DAYS. By MABERLY PHILLIPS, F.S.A. (With thirteen illustrations) - - - - -	87
NOTES AND QUERIES. (With eleven illustrations) - - - - -	93
NOTES. (With ten illustrations) - - - - -	101

[Continued on page VIII.]

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CONTENTS—*continued from Page VI.*

	PAGE
IN THE SALE ROOM - - - - -	113
THE CONNOISSEUR BOOKSHELF. (With five illustrations) - - - - -	121
CURRENT ART NOTES. (With eight illustrations) - - - - -	131
ANSWERS TO CORRESPONDENTS - - - - -	141
HERALDIC CORRESPONDENCE - - - - -	142

PLATES

PORTRAIT OF BÉATRICE DE CUSANCE, PRINCESSE DE CANTE-CROIX, DUCHESSE  
DE LORRAINE. By SIR ANTHONY VAN DYCK. *In the Royal Collection at Windsor.*

*Photogravure Frontispiece*

MISS SMITH. From the Original Painting by the REV. MATTHEW WILLIAM PETERS, R.A. - - 85

*[Continued on page X.]*

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CONTENTS—continued from Page VIII.

PLATES—continued.

PAGE

THE YELLOW SANDS. By CHARLES CONDER. Design for a Fan - - - - -	97
VIEW OF THE ISLAND OF S. MICHELE AT MURANO, NEAR VENICE. By ANTONIO CANALE (CANALETTO). In the Royal Collection at Windsor. (Photogravure) - - - - -	109
SWANSEA PLATES. (1) Painted with apples, by Morris, in Mrs. Percy Buckley's collection; (2) Painted with garden flowers, by Pollard, in Miss Isabel Maunsell's collection; (3) Painted with wild roses, speedwell, and wild strawberry, by Pollard, in the Author's collection - - - - -	119
NEW HALL HELMET-SHAPED CREAM EWER; MASON'S IRONSTONE PLATE AND COFFEE MUG - - - - -	129

The Photogravures from the Pictures in the Royal Collection at Windsor are published in conjunction with the Fine Arts Publishing Company of 15, Green Street, London.

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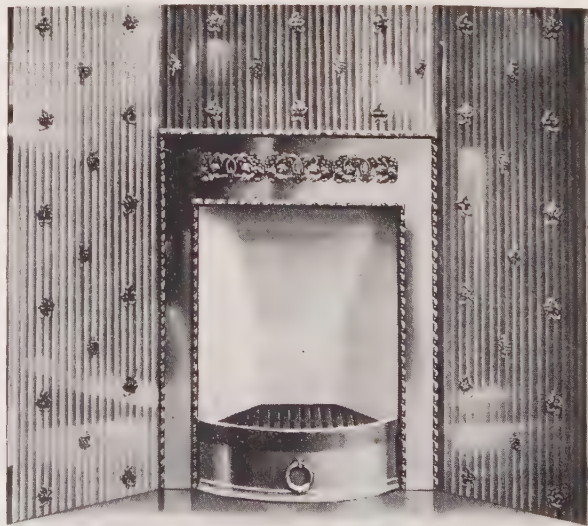
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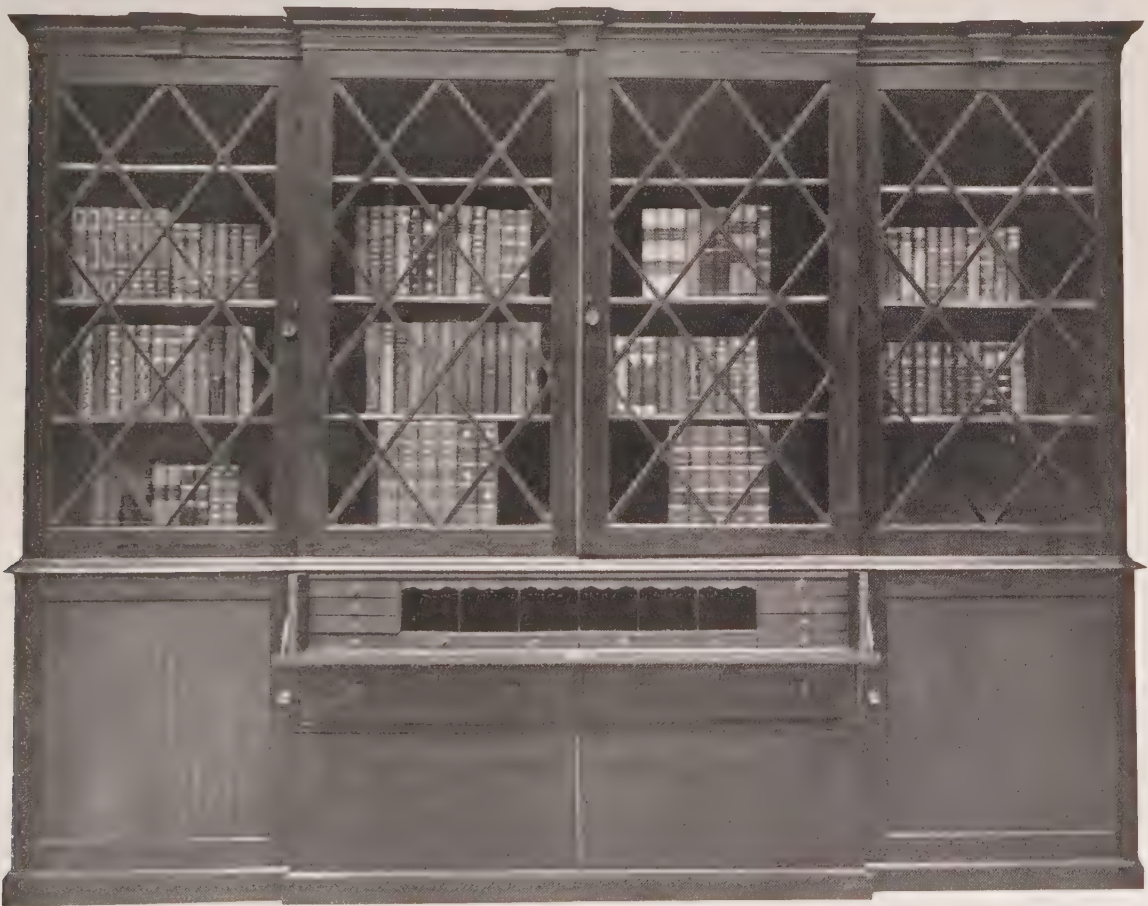
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*Continued on Page XVIII.*

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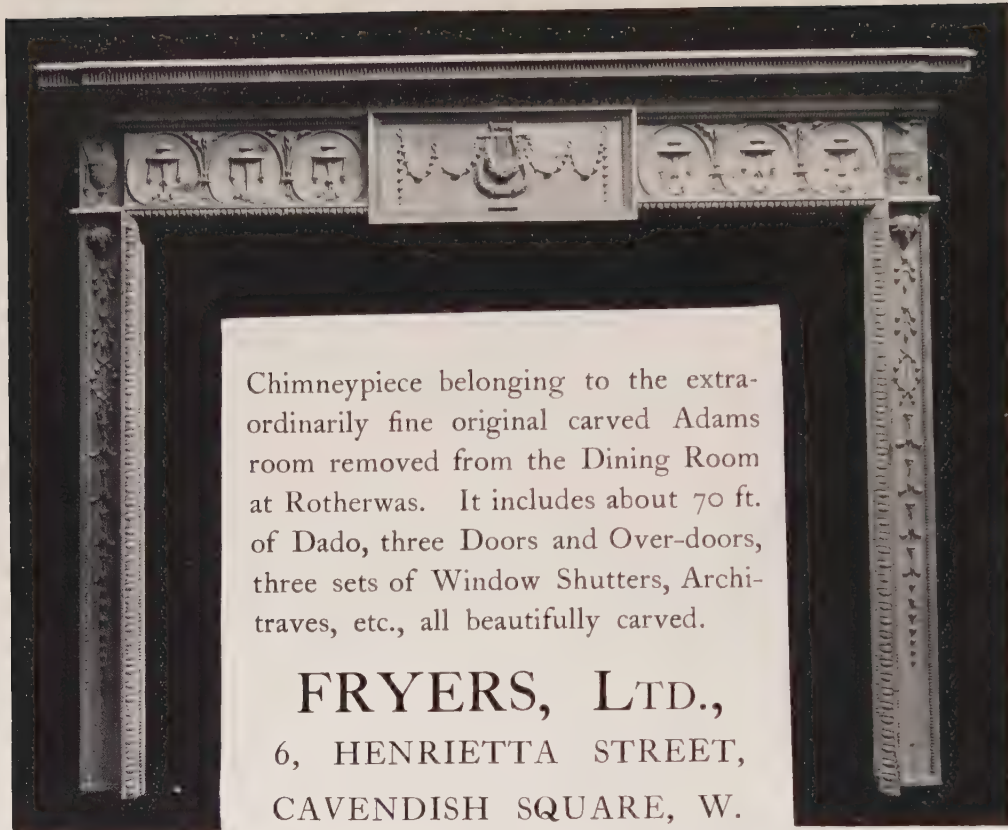
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## The Connoisseur REGISTER *Continued from Page XVI.*

**For Sale.**—Baxter Prints, and complete set of Le Blond Ovals. [No. R6,290]

**Grandfather Chiming Clock**, fine old Inlaid Case, £20; **Chippendale Mahogany Secrétaire Tallboy** (ball and claw), £20; **Carved Jacobean long Settle**, £8; plain ditto, 30s. (panelled). Photos. [No. R6,291]

**To American Bargain Lovers.**—**Genuine Queen Anne Tallboy**, 8 solid oak drawers, rare "dental" top and sides, 76 in. high, 46 in. wide, two parts, valued £75 to £100; excellent condition; photo. What offers? No dealers. [No. R6,292]

**Wanted.**—Swiss Prints, Views, Costumes, etc.; Books and any other Swiss antiques. [No. R6,293]

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**Wanted.**—Arundel Society's Coloured Prints. [No. R6,296]

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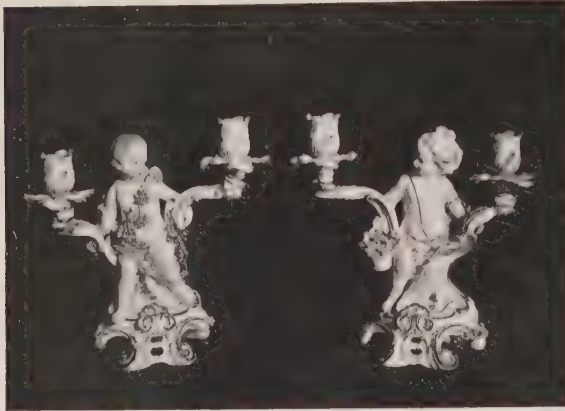
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 WORCESTER (Dr. Wall period), 3, 5, 7, 9, 12, 14, 19-21, 26, 28; (Chamberlain's), 16; (B.F.B.), 1, 24.  
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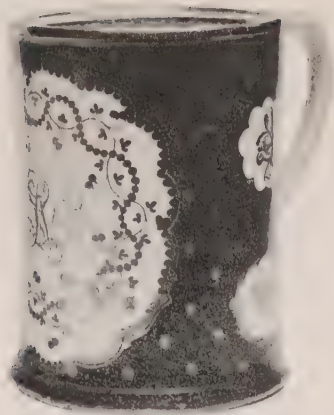


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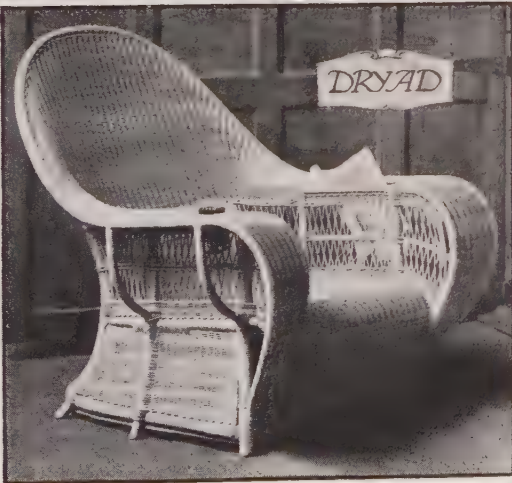
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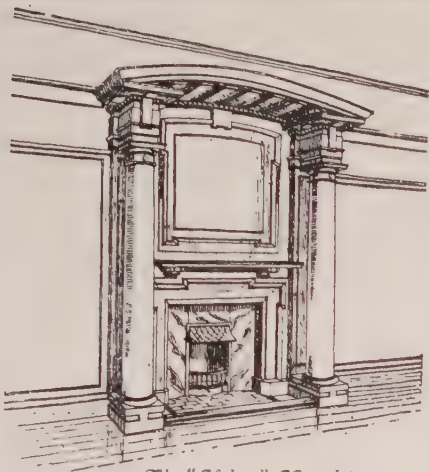
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3. THE AGE OF MAHOGANY,
4. THE AGE OF SATINWOOD,

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The whole forms an unrivalled collection gathered from sources unavailable to the ordinary collector, and neither time, labour, nor money has been stinted in producing what is perhaps the most remarkable feature of this work.

The work is magnificently printed. The type used is a beautiful old-style font, in perfect harmony with the artistry of the volumes. The paper chosen reveals the same skill and care in selection. It reproduces the finest detail in the beautiful series of illustrations with which the text is adorned, while it is a delight to handle—a striking virtue rarely met with in the modern "art paper" now so generally used in the production of illustrations of this high standard.

## A FREE BOOKLET.

The Caxton Publishing Company, Ltd.,  
176, Surrey Street, London, W.C.

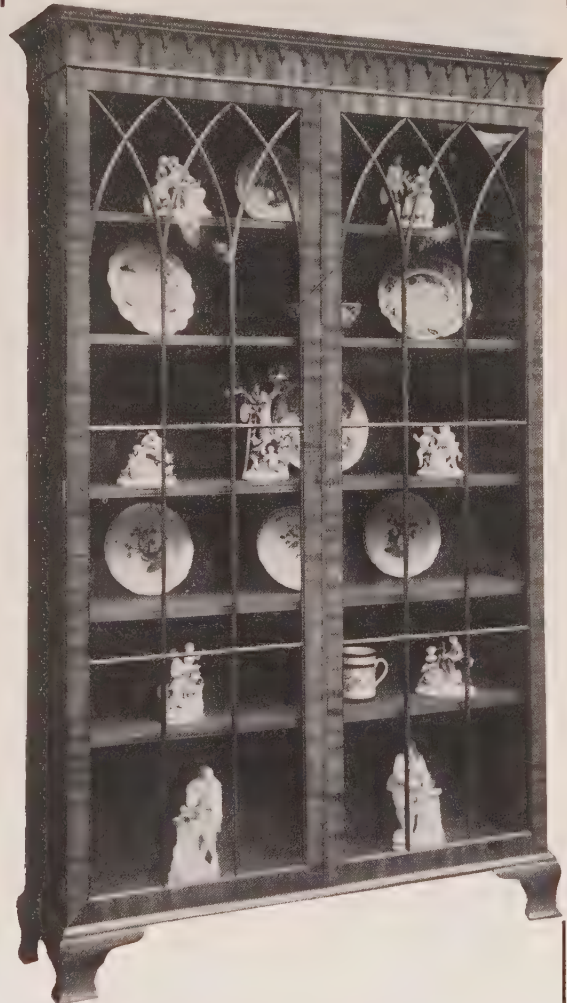
Please send me, free of charge, and without any obligation on my part, your Detailed Prospectus giving fullest information as to "The History of English Furniture," together with particulars of your plan by which the work is delivered for a nominal first payment.

Name.....  
(Send this form or a postcard.)

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*Fine Reproduction Chippendale Mahogany Bookcase or China Cabinet, cross-banded, pear-drop cornice, and adjustable shelves. 6 ft. 7 in. high. 4 ft. wide. 13 in. deep. £12 - 10 - 0*

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*The Connoisseur*

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PORTRAIT OF BÉATRICE DE CUSANCE, PRINCESSE DE  
CANTU-CROIX, DUCHESSE DE LORRAINE.

BY SIR ANTHONY VAN DYCK.

*In the Royal Collection at Windsor.*





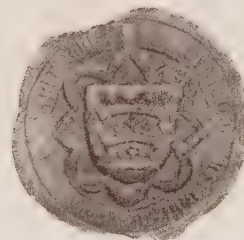




SECOND SEAL OF THE MAYOR  
OF KINGSTON-UPON-HULL, 1450  
THE MATRIX OF THE SEAL IS  
LOST  
SIZE,  $1\frac{1}{8}$  INCHES IN DIAMETER



SEAL ON CONVEYANCE  
TO MAYOR OF HULL  
OF PROPERTY, 1347  
THE ONLY IMPRESSION  
IN EXISTENCE



SEAL OF THE STATUTE  
MERCHANTS OF HULL  
THE SILVER MATRICES  
ARE MISSING  
THIS IS ONE OF THE  
THREE IMPRESSIONS  
PRESERVED OF THE  
KING'S SEAL  
 $2\frac{1}{8}$  INCHES DIAMETER



SEAL ON DOCUMENT OF HENRY VI.,  
GIVING THE CORPORATION POWER  
TO BUY PROPERTY (OBSERVE)



THE COMMON SEAL OF  
KINGSTON-UPON-HULL  
 $2\frac{3}{16}$  INCHES DIAMETER



SEAL ON DOCUMENT OF HENRY VI.,  
GIVING THE CORPORATION POWER  
TO BUY PROPERTY (REVERSE)



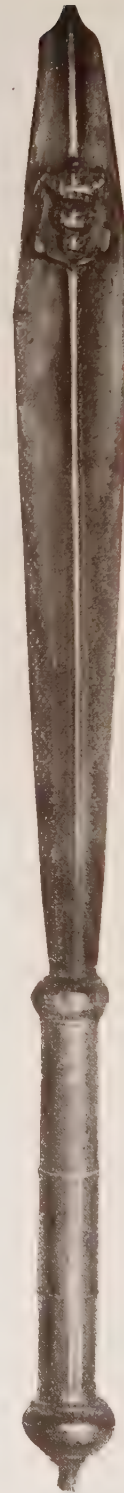
Mace, 26 inches long. Conical mace head with coronet of crosses and fleur-de-lis. The coronet encloses a flat plate with royal arms of the Stuarts.  
Date, 1651.



Water-Bailiff's Staff. A seven-sided baton of oak, 18½ inches long, and 1 inch in diam. Upper ferrule contains the letter B within a cable, and the lower the town arms and 1617. The centre band is connected with the others by three narrow bands of silver.



Mace, 17½ inches long, with mace head and coronet of fleur-de-lis. On the under side are two large roses alternating with two small fleur-de-lis. At the lower end of the shaft a group of eight blunted flanges of silver-gilt.  
Date, circa 1660.



Water-Bailiff's Oar, 1 ft. 11½ in. long, of Brazil wood. The blade bears the town arms.



Mace, 16½ inches long. Conical mace head divided by moulded bands into three unequal sections, surrounded by a conical mace head with curved sides and a double row of cabling with intermediate wavy moulding.  
Date, 1665-1680.



*The Silver Plate of the City of Hull*



SILVER DRUM TANKARD,  $6\frac{3}{4}$  INCHES  
HIGH, WITH WHISTLE HANDLE AND  
THUMB - PIECE FORMED OF TWO  
POMEGRANATES, AND A ROW OF  
LEAVES ROUND THE BASE

ON THE FRONT IS ENGRAVED A  
SCRIPT MONOGRAM FORMED OF THE  
LETTERS LAMBERT, WITH PALM  
BRANCHES ON EITHER SIDE

HALL-MARK, YORK, 1663-4



SILVER-GILT CUP, 8 INCHES HIGH,  
WITH BALUSTER STEM  
LONDON HALL-MARK, 1631-2, WITH  
INSCRIPTION THAT IT WAS THE  
GIFT OF ISRAEL POPPLE



SILVER CUP, 8 INCHES HIGH, WITH  
BALUSTER STEM, WITH LONDON  
HALL-MARK, 1622-3, WITH INSCRIP-  
TION THAT IT WAS THE GIFT OF  
MR. ROBERT BERIER



BEADLE'S STAVE, 7 FT.  $\frac{1}{2}$  IN.  
LONG, WITH GLOBULAR SILVER  
KNOB AND NECK SURMOUNTED  
BY A TRIPLE CORONET, ON  
WHICH IS ENGRAVED  
"KINGSTON-UPON-HULL. 1826"  
LONDON HALL-MARK, 1825-6

TAZZA,  $6\frac{5}{16}$  INCHES HIGH THE BOWL IS  
PUNCHED ALL OVER WITH AN INDENTED  
PATTERN, AND HAS ROUND THE LIP  
"THE GIFT OF MR. ROBERT BERIER  
TO THE MARCHANTS' HALL, 1609  
LONDON HALL-MARK, 1607-8

TAZZA, 6 INCHES HIGH, WITH PUNCHED  
PATTERN ON BOWL, WITH  
SAME INSCRIPTION AS TAZZA ON LEFT  
LONDON HALL-MARK, 1621-2



*The Silver Plate of the City of Hull*



CUP, WITH DEEP BOWL AND BALUSTER STEM,  
6 $\frac{1}{8}$  INCHES IN HEIGHT, WITH INSCRIPTION,  
"THE GIFT OF ISRAEL POPPLE TO THE  
MARCHANTS' HALL, 1648"  
LONDON HALL-MARK, 1625-6



BEADLE'S STAVE, 7 FT.  $\frac{1}{2}$  IN.  
LONG, WITH GLOBULAR SILVER  
KNOB AND NECK SURMOUNTED  
BY A TRIPLE CORONET, ON  
WHICH IS ENGRAVED KINGSTON-UPON-HULL, 1826  
LONDON HALL-MARK, 1825-6



CUP, WITH DEEP BOWL AND BALUSTER STEM,  
7 $\frac{1}{2}$  INCHES IN HEIGHT, WITH INSCRIPTION,  
"THE GIFT OF ISRAEL POPPLE TO THE  
MARCHANTS' HALL, 1648"  
LONDON HALL-MARK, 1623-4



TWO SILVER FLAGONS, MEASURING  $11\frac{3}{8}$  INCHES IN HEIGHT, WITH FLAT LIDS

THE FRONT OF EACH IS ENGRAVED WITH THE ARMS OF THE DONOR WITHIN A WREATH OF LAUREL

ON THE BOTTOM IS INSCRIBED THAT THEY WERE THE GIFT OF SIR JOHN LISTER, 1640

HALL-MARKS, LONDON, 1641

THESE ARE MENTIONED IN THE INVENTORY OF 1680, AND ARE THE TWO OLDEST PIECES OF THE CORPORATION PLATE PROPER



# *The Silver Plate of the City of Hull*



TWO LARGE SILVER TANKARDS OF THE "DRUM" PATTERN,  $7\frac{5}{16}$  INCHES HIGH, WITH THE TOWN ARMS ENGRAVED IN FRONT ON THE LIDS ARE THE DONOR'S ARMS AND THOSE OF THE TOWN SURROUNDED BY SCROLL-WORK  
THE INSCRIPTION IN FRONT IS, "THE GIFT OF WILLIAM DOBSON, ALDERMAN, TWICE MAYOR OF THE TOWNE, ANNO 1666"  
HALL-MARK, YORK, 1671-2



TWO PLAIN SILVER-GILT CUPS WITH EGG-SHAPED BOWLS ON A PLAIN SPREADING FOOT

7 $\frac{3}{8}$  INCHES HIGH

"THE GIFT OF MR. WILLIAM WILBERFORCE, MAYOR, 1623"





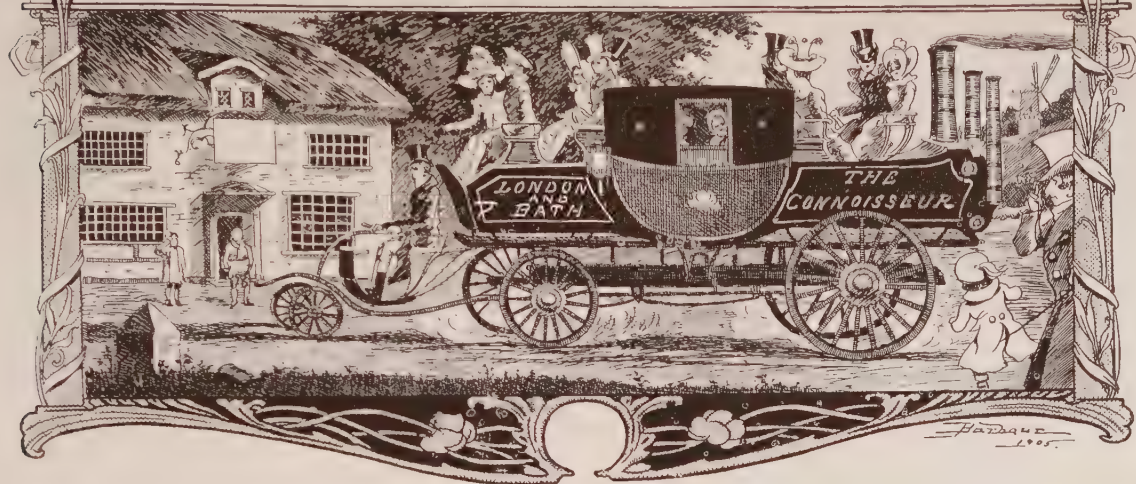
MISS SMITH  
FROM THE ORIGINAL PAINTING  
BY THE REV. MATTHEW WILLIAM PETERS, R.A.  
*In the possession of Paul Moglia, Esq.*







## Travelling in the Olden Days By Maberly Phillips, F.S.A.



TRAVEL in our own country is now so rapid and easy that it is difficult to realise the sorrows and trials that beset our ancestors. A few illustrations here given may help a little. We read that in 1650 the first coach that ran from London to Coventry went at an average speed of three miles an hour (no need for police traps in those days), the journey from Oxford to London taking two and a half days.

The *London Post* newspaper for January, 1647, gives an illustration of a bold horseman who conveyed

the mail from London to the Scottish capital in ten days. Illustrations are given of these towns, also of some of the places he would pass on his journey—"Scarbourowe," "New Castle," and "Barwick." We are further informed that in 1712 the "Stage Coach, with Passengers," covered the same ground in thirteen and a half days. My earliest illustration of a coach is taken from an old newspaper which announces that "for the better accommodation of passengers a new, genteel, two-ended, glass Machine"



The above is a fac-simile of the Woodcut illustrating the "London Post" Newspaper for January, 1647, showing the manner in which the Mail was then conveyed from London to Edinburgh, which at that time occupied ten days.

1712—Stage Coach, with Passengers, from London to Edinburgh, in...	13½ days.
1784—Newcastle to London	above 3 ditto.
1800—Ditto ditto	42 hours.
1830—Ditto ditto	36 ditto
1844—Ditto ditto	12½ ditto

WOODCUT FROM THE "LONDON POST," 1647



**COMPLETION OF A CONTINUOUS LINE OF RAILWAY COMMUNICATION**

**NEWCASTLE-ON-TYNE TO LONDON,**

JUNE 18, 1844.

**FREE TRAIN TO CELEBRATE THE ABOVE,**

PROVIDED BY THE DIRECTORS OF THE

**BRANDLING JUNCTION RAILWAY COMPANY.**

BE RECEIVED,

J. W. WILLIAMSON, Esq., CHAIRMAN  
T. E. HEADLAM, Esq., DEPUTY CHAIRMAN  
ROBERT WILLIAM HENSLING, Esq., MANAGING DIRECTOR.  
EDWARD BLACKETT BEAUMONT, WILLIAM MONTAIG  
WILLIAM HOLAM, RALPH NATES  
GEORGE JOHNSON, RALPH PARK PHILLIPS  
JOHN CARL, JAMES SILICK  
THOMAS GRAY, NICHOLAS WOOD  
ENGINEER, RALPH CULTHARD.  
SECRETARY, JAMES POTTS.

TO LEAVE OAKWELLGATE STATION, GATESHEAD, AT 9 A.M., AND RETURN FROM DARLINGTON AT 5 P.M.

**ADMIT THE BEARER TO THE ABOVE.**

No. *James Potts* Secretary.

TICKET CELEBRATING THE COMPLETION OF THE NEWCASTLE TO LONDON RAILWAY, 1844



A COACH AND SIX

FROM AN OLD NEWSPAPER

would run from London to Edinburgh, performing the journey in ten days during the summer and twelve days in winter. The illustration tempts one to take a summer trip in such a "machine," and view the beauties of the country rather than be rushed through by train or car, as in the present day.

Another announcement in 1706 gives particulars of the "York Four Days Stage-Coach" that was to leave "the *Black Swan* in Holbourn in London," and "the *Black Swan* in Coney Street in York," every Monday, Wednesday, and Friday, and would perform the journey in four days ("if God permits"). It was to set forth at five in the morning, and allowed "each passenger 14 lbs. weight, and all above 3d. a pound." In MS. at the foot of the announcement it will be noted that Mrs. Bodingfold had booked and paid £5 for five places for Monday, the third of June, 1706.

A few years later we

get some very interesting items from the "Diary of Lady Pennoyer," of Bullingham Court, Herefordshire (135 miles from London):—

1760. "My lord hath just returned from London after a journey of 3 days performed safely by fast coach. When we were young there were no fast

coaches, but our children must go flying about, forsooth, much quicker than their fathers, and my lord brings word that there is a coach projected which will convey travellers from London to Bath in two days." His lordship evidently brings the latest news, for the diarist adds:—"My lord says it is all 'humbug,' which is a new word much in favor in London. It sounds vulgar, but as it hath been introduced by the wise Lord Chesterfield, I suppose it must be considered fashionable."

One other extract from this good lady's diary I cannot resist, although it does not apply to my subject—

"My lord made a rude

**YORK Four Days Stage-Coach.**

Begins on Friday the 12th of April. 1706.

ALL that are desirous to pass from London to York or from York to London, or any other Place on that Road, Let them Repair to the *Black Swan* in Holbourn in London, and to the *Black Swan* in Coney Street in York.

At both which Places, they may be received in a Stage Coach every Monday, Wednesday and Friday, which performs the whole Journey in Four Days, (if God permits,) And sets forth at Five in the Morning.

And returns from York to Stamford in two days, and from Stamford by Huntington to London in two days more. And the like Stages on their return.

Allowing each Passenger 14<sup>lb</sup> weight, and all above 3d a Pound.

Performed By { Benjamin Kingman,  
Henry Harrison,  
Walter Baynes

Also this gives Notice that Newcastle Stage Coach, sets out from York, every Monday, and Friday, and from Newcastle every Monday and Friday.

*Recd in pt. 55.00. of Mrs. Bodingfold for 5 places for Monday the 3<sup>rd</sup> of June 1706.*

ANNOUNCEMENT "YORK FOUR DAYS STAGE-COACH," 1706



## Travelling in the Olden Days



THE LONDON AND OXFORD COACH, 1792

remark to me this morning. I lay late, having a raging headache, and he said the sun ought never to shine on an old woman till she is out of her night-gear. I could have told him that an old man without his wig and in a red nightcap was equally unbecoming, but I have learned from experience it is better to bridle my tongue when he is in one of his saturnine moods." Wise woman!!

From another writer it would appear that travelling even by these "fast coaches" was not great luxury. "Called out of bed an hour before daylight, and hurried from place to place till one hour, two or three within night, stifled with heat and choked with dust in summer, freezing with cold and choked with

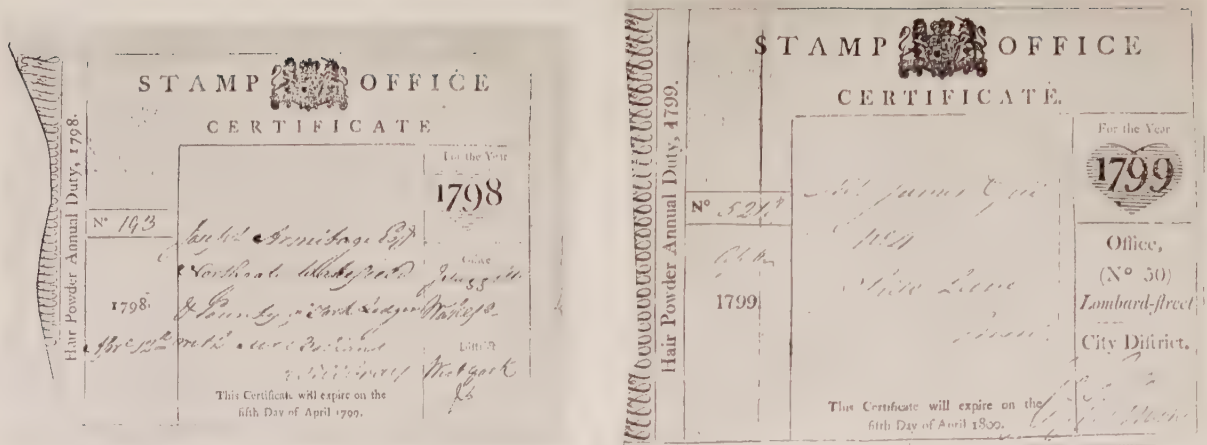
filthy fog in winter, brought to his inn by torchlight, too late for supper, and forced into the coach next morning too early for breakfast."

Things had greatly improved by 1792, at which date we get a picture of the Oxford coach. The front seat, occupied by the driver, is really a box solidly made of wood, in which all the tools were carried that were so necessary for journeys in the time of bad roads. The necessity for carrying many tools has

gone, but we retain the phrase "box-seat" to the present day. Behind was a little step upon which the guard rested his boots, which has given rise to the expression "front and back boot" to the present time. At the rear of all may be seen the "basket," or "back boot," a



TRAVELLING IN THE "BOOT"



STAMP OFFICE TICKETS

contrivance made of wicker, in which passengers could be carried, standing, when the coach was full. Another illustration shows the "boot" occupied. A passenger from Preston to London gives his opinion of such travel:—"My journey was nowise pleasant, being forced to ride in the 'boot' all the way. This travel has so indisposed me that I am resolved never to ride up again in the coach. I am extremely hot and feverish. What this may tend to I don't know, as I have not yet advised with my doctor."

Besides such discomforts there were the perils of the road. A Newcastle paper of 1760 says: "The *South Mail* came guarded by a person on horseback, with a drawn sword, and behind by another with a charged blunderbuss, which precaution is now taken on all the principal roads to prevent it being robbed."

Austin Dobson, in the ballad of "Beau Brocade," refers to the robbery of the coach and the collusion that often existed between the "guard" and the robbers—

"Seventeen hundred and thirty-nine,  
That was the date of this tale of mine.  
Straining and creaking with wheels awry,  
Lumbering came the 'Plymouth Fly,'  
Lumbering up from Bagshot Heath,  
Guard in the basket, armed to the teeth,  
Passengers heavily armed inside,  
Not the less sure, the coach had been tried."

Many coach proprietors announced that they would not carry "money, watches, or jewelry." Of suburban traffic we may gather some idea from "Glover's daily stage," that, in the memory of many now living, was the only daily conveyance from Enfield to London (10 miles), "fare, 6s. inside," and it

was necessary to book your place the day before-hand.

Most of the coaches were announced to go, "God willing," at such time as was most convenient to the majority of the passengers, and where they stopped for refreshment was regulated in the same way.

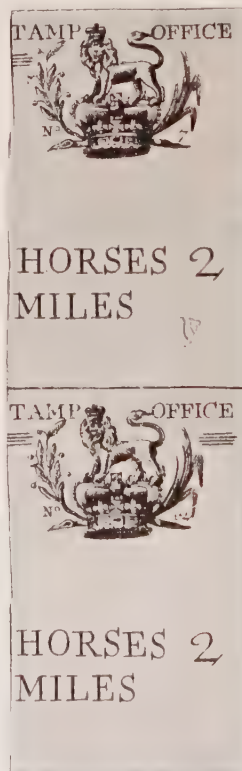
"Mail" coaches were started in 1784. They were only to carry four inside passengers and none outside. The driver was to be provided with pistols, and the guard with blunderbuss and sword.

Various stories are told of the drivers of the old coaches, many of whom were "wags" in their way. One boasted that he had worn the same pair of stockings for thirty years, and then explained that as soon as the feet wore out his wife "grafted" on a new pair, and when the legs gave way, they were replaced in the same manner. I may note the "stocking grafter" was a trade often mentioned in old directories.

"My feet are very cold," observed the occupier of the box-seat to the driver, "are not yours?" "No, sir," came the reply, and then the question, "Perhaps you wash your feet, sir?" "Well, of course I do," said the passenger, "don't you?" "No, sir," was

the reply, "I oil mine." This, I am told, is an excellent way to keep feet warm.

We hear of one man who ran a local conveyance advertising first, second, and third class prices for his customers. No difference in class was observable until the first hill was reached, then "first class" sat



STAMP OFFICE TICKETS



## Travelling in the Olden Days

still, "second class" walked, but "third class" had to help to shove the coach up the hill. So we go through life—riders, walkers, shovers, the latter certainly being the most numerous class.

To the traveller by post-chaise the turnpike must have been a great trial and expense. It appears that a ticket inscribed with particulars of hiring was given to every traveller engaging post-horses by the post-master. This ticket (see illustration) was handed to the first toll-gate keeper on the journey, who gave in exchange a "check ticket," which had to be produced at each subsequent toll-gate on the road. Heavy goods had to be conveyed by waggon. Hilly districts were supplied by pack-horses, and over small streams narrow bridges were constructed with very low parapets, to allow the load on the horse to project over the side of the bridge.

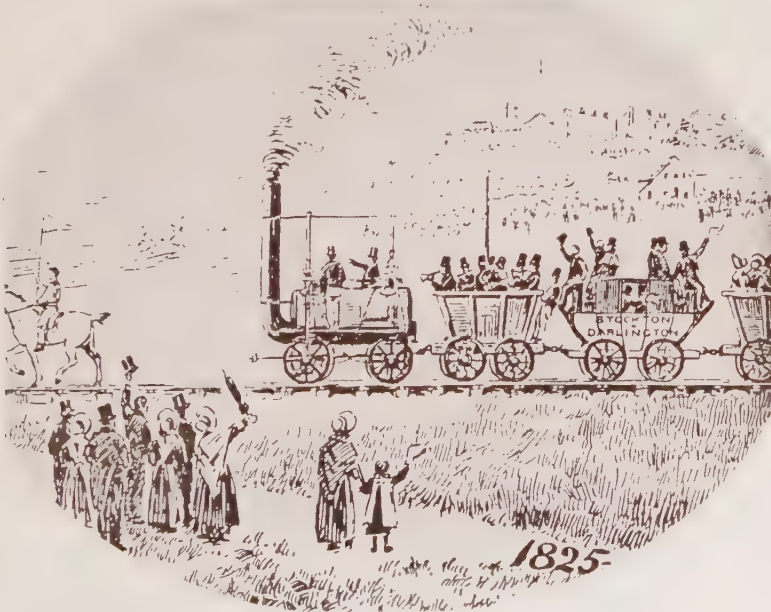
The advent of the railway was the death-blow to the good old coaching days. Communication was

urgently wanted from Stockton to Darlington. Should it be a canal or a rail-road? A sharp battle was fought by the local magnates, and the advocates of the latter plan prevailed. The idea was to have a fixed engine at either end with a long rope, by which the train could be hauled

from place to place. Then one George Stephenson came forward and undertook to construct a steam-engine that would run on metal rails and drag some thirty carriages behind it. Such a monstrous idea was laughed to scorn by the engineers of the day. Stephenson was given his way, and on September 27th, 1825, his train of thirty-eight carriages, that was to run at least twelve miles an hour, started on its first journey. My illustration shows the engine with Stephenson on board directing matters. The first carriage has the indispensable brass band, playing "See the conquering hero comes," or some other popular air. The directors of the line follow, seated



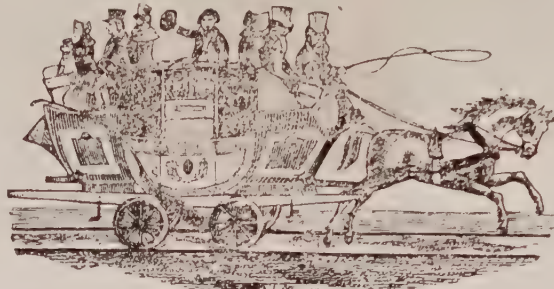
PACK-HORSES CROSSING A BRIDGE



STEPHENSON'S FIRST TRAIN, SEPT. 27TH, 1825

SATURDAY, OCTOBER 14, 1826.

RAPID, SAFE, AND CHEAP TRAVELLING  
By the Elegant NEW RAILWAY COACH,



**THE UNION,**

Which will COMMENCE RUNNING on the STOCKTON and DARLINGTON RAILWAY, on MONDAY the 16th day of October, 1826,

And will call at Yarm, and pass within a mile of Middleton Spa, on its way from Stockton to Darlington, and vice versa.

FARES. Inside 1<sup>d</sup>.—Outside, 1<sup>d</sup>. per Mile. Parcels in proportion.

No gratuities expected by the Guard or Coachman.

N.B. The Proprietors will not be accountable for any Parcel of more than £5. value, unless entered and paid for accordingly.

The UNION will run from the Black Lion Hotel and New Inn, Stockton, to the New Inn, Yarm, and to the Black Swan Inn, near the Croft Branch, Darlington; at each of which Inns passengers and parcels are booked, and the times of starting may be ascertained, as also at the Union Inn, Yarm, and Talbot Inn, Darlington.

On the 19th and 20th of October, the Fair Days at Yarm, the Union will leave Darlington at six in the morning for Yarm, and will leave Yarm for Darlington again at six in the evening; in the intermediate time, each day, it will ply constantly between Stockton and Yarm, leaving each place every half hour.

NEWSPAPER NOTICE, OCT. 14TH, 1826, ANNOUNCING "RAPID, SAFE, AND CHEAP TRAVELLING BY THE ELEGANT NEW RAILWAY COACH"

in and on an old coach put on to bogie wheels for the occasion; but please note that a man on horse-back, bearing a flag, goes in front of all to clear the road and give warning of danger.

A newspaper of Saturday, October 14th, 1826, announces "Rapid, safe, and cheap travelling, by the elegant New Railway Coach. The Union will commence running on the Stockton and Darlington Railway on Monday, the 16th October, 1826." An illustration is given, of which a copy is shown. It is evidently the old stage coach put on to a "bogie" truck, placed on the metal rails, and drawn by a horse. At the back of the coach there was a small platform that let down, so that when the driver came to a long, gradual descent he could place the horse upon the platform, and it would thus become a passenger. The railway was opened for over five years before passenger trains were drawn by a locomotive.

It is not my intention to trace the development of

the railway system, but I give one more interesting item—an early railway ticket:—

NORTH BRITISH RAILWAY.

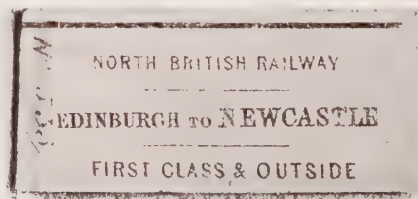
EDINBURGH TO NEWCASTLE.

FIRST CLASS AND OUTSIDE.

On the back of the ticket is written, "Highflyer, Sep. 21, 1846."

Doubtless the coach would be much the same as that shown in the last illustration, and would carry both *inside* and *outside* passengers. We little think how in our present railway system we keep up expressions gathered from coaching days. The word "guard" is still retained, though the man is no longer required as a "guard," and is now really a conductor.

The notice "Booking Office" is retained, though we no longer *book* our seats, but procure our voucher at the ticket office.—MABERLY PHILLIPS, F.S.A.



AN EARLY RAILWAY TICKET



# NOTES & QUERIES

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

## UNIDENTIFIED PORTRAIT (No. 90).

DEAR SIR,—As a subscriber to THE CONNOISSEUR, may I ask if you can discover the identity of the portrait painted by Carëno? It was in the possession of the Heath family of Hefforston Grange, Cheshire, for many years.

Yours truly, JOSH. HOWARD.

## UNIDENTIFIED PAINTING (No. 91).

DEAR SIR,—I send herewith a photograph of a picture which was purchased some years ago for a gentleman in this neighbourhood. It was called *The Gamblers*. The size is 18 in. by 24 in., and at some time in the past it has been re-lined, as the canvas at the back is comparatively new. The frame on which the canvas is stretched is old, and the name "Morales" is written on the frame at back on the top right-hand corner. Those who repaired the picture cut the lining round this name so that it should not be hidden. The subject is three lads playing with dice. They appear to have been disturbed by something, as one is rising from his knees; the third figure is in the shade, as the background is very dark. The sky is a greenish-blue, with just a little light at the horizon. Can you tell us from the photograph if it is one by Morales, and what is the probable value of the picture? If not painted by Morales, could you say who is the painter, or is there any means of finding out this?

Yours truly,

G. W. HOWELL.



(90) UNIDENTIFIED PORTRAIT

## UNIDENTIFIED PAINTINGS (Nos. 92 AND 93).

DEAR SIR,—I am sending you two photographs of pictures which I shall be much obliged if you will reproduce in THE CONNOISSEUR with a view to their identification by any of your readers.

Yours faithfully, E. S.

## UNIDENTIFIED PAINTING (No. 94).

DEAR SIR,—Will you kindly reproduce the enclosed photograph in THE CONNOISSEUR. It represents *The Angel delivering St. Peter from Prison*. Perhaps some of your readers will be able to identify the painter. The picture is 2 ft. 6 in. by 3 ft. 7 in., painted on very old oak. A tapestry of the picture is hanging in Haddon Hall, and belongs to a set of three hangings, "History of the Apostles." Their records place the tapestry before 1670. The picture is dark and rich in colouring; the photograph has

been taken light and sharp to show detail. On a dark brick by window is a mark like this letter "P." Did any old master so initial his pictures? It was bought at a sale in Sussex about forty-eight years ago. We would very much like to know who painted it.

Yours faithfully,

L. BROOKS.

## UNIDENTIFIED PAINTING No. 72 (NOVEMBER NUMBER).

DEAR SIR,—Your issue of November last, p. 174, reproduces a painting under No. 72.

This is a well-known picture. The original is entitled *Poesy*, or

*Poetry*, is by Carlo Dolci, and is contained in the Uffizi or Corsini Gallery in Florence.

A coloured plate of this picture will be found in *Masterpieces of Colour*, edited by T. Leman Hare; *Carlo Dolci*, by George Hay, published by Messrs. Jack, London (price, 1s. 6d.).

It is a picture that appears to have been much copied, as I possess a very fine copy, brought from Italy perhaps thirty or forty years ago. It is unsigned, but on the back of the oak panel is written the copyist's name, "Michele Cortazzi (or Corlazzi)" and the legend "Fece in Firenze."

I also have a picture post-card of this picture, printed in Berlin, and called: Carlo Dolce, "Die Poesie" (Gal. Corsini, Florenz).

In every reproduction the details are exactly alike,



(91) UNIDENTIFIED PAINTING

though the expression of the face is different.

I think a great deal of my copy, which is very beautiful in the flesh-tints and in the minute detail.

I would be pleased to submit the post-card to your correspondent, if she will return it to me.

Yours truly,

CHAS. O. TRECHMANN,  
J.P.

UNIDENTIFIED  
PAINTING  
No. 72 (NOVEMBER  
NUMBER).

DEAR SIR.—The unidentified picture No. 72 in the November, 1913, CONNOISSEUR is probably a copy of *La Poesia*, by Carlo Dolci.

I have an engraving of this painting by Raphael Morghen made in 1827, which is like the picture reproduced in THE CONNOISSEUR, except that



(92) UNIDENTIFIED PAINTING



(93) UNIDENTIFIED PAINTING



the engraving shows a little more of the book in the lower right-hand corner of the picture and all of the bow of ribbon.

Can any of the readers of *THE CONNOISSEUR* tell me the names and addresses of the owners of the following portraits by Gilbert Stuart, and also where I can obtain photographs of these portraits:—

- Earl of Dartrie (1785).
- \*Caleb Whitefoord.
- Captain Gell.
- W. Grant, Esq., of Congalton, Skating in St. James' Park.
- \*Charlotte, Countess Talbot.
- \*Hon. John Beresford (1738-1805).
- \*William Brownlow (1726-1794).
- \*Henry, Earl of Carnarvon (1741-1811).
- \*Eusby Cleaver, Bishop of Cork (d. 1819).
- \*Wm. Cumberland Cruikshank (1745-1800).
- \*Wm. Burton Conyngham (1733-1796).
- \*Richd. Earlom, engraver (1743-1822).
- J. G. Facius, engraver.
- \*Rt. Hon. John Foster, Speaker, Irish House of Commons.
- \*Henry Grattan (1746-1820).
- \*Capt. John Harvey, R.N. (1740-1794).
- \*Francis Rawdon Hastings, Earl of Moira, originally owned by a Dr. Hayes.
- \*John Henderson, actor (1747-1785).
- \*Thomas Malton (1748-1804).
- \*George, Duke of Manchester (1737-1788).
- \*William Preston (d. 1789), Secretary to Lord Lieutenant of Ireland.
- \*Admiral Thomas M. Russell (1739-1824).
- \*Thomas Sheridan, A.M. (1721-1788), father of Richard Brinsley Sheridan.
- \*John, Viscount Sydney (1764-1836).
- \*Richd. Warren, M.D., F.R.S. (1731-1797).

Those marked \* are known to have been engraved.

Very respectfully, LAWRENCE PARK  
(Groton, Mass.).

#### REMOVING STAINS FROM MARBLE.

DEAR SIR,—Could any of your readers oblige by informing me what is the best thing to remove stains from marble? I have had a marble statue sent to me from Italy, which was packed in wood-wool. It got wet, and the wood-wool has left a lemon-coloured



(94) UNIDENTIFIED PAINTING

stain on the white marble. I have tried to remove it with hot water and soap, but it has failed to answer the purpose, and should be glad to know how it is possible to get this stain out.

Yours truly,  
HERBERT  
MORRIS.

DEAR SIR,—

In a manual of house painting, etc., by Davidson:—"Mix soda, pumice stone, and finely-powdered chalk, in proportions of two parts of the former to one each of the latter; pass these ingredients through a fine sieve and mix them with water so as to form a paste of some consistency. This paste, on being well rubbed into the marble, will remove the stains; the marble is then to be washed with soap and water, when a beautiful polish will be produced."

I do not know if the latter recipe is safe to be used if the statuary is valuable, especially if used by amateurs. You should not accept any responsibility.

S. W. L.

#### UNIDENTIFIED PAINTINGS (NOS. 95 AND 96).

DEAR SIR,—I am sending, in the hope that you may think them of sufficient interest for publication, two photographs of two pictures in my possession, and any information you or your readers can afford me will be very greatly appreciated. No. 95 is a painting on an old oak panel, measuring 27 in. by 21 in. I found the picture in a very dirty condition in a small Scottish inn. The only part then visible was the figure seated on the throne, and the head of the old man with the white beard. An expert has seen this, and at first was of the opinion that it was a Rembrandt pure and simple. On careful examination of the picture, he suggested that the central figures were by Rembrandt, and those in the background, which are very indifferently painted, by his pupil, Ferdinand Bol. The lighting and grouping are fine; the figures in foreground, particularly the head of the old man with beard, are very finely painted. But the subject is difficult to understand. The turbaned figure on the throne suggests the East, while the supplicating figure

and others in foreground are in Tudor costume, the figures at back being Eastern, and all are poring over books. The age of the picture is undoubtedly 200 to 250 years.

The second photograph is of an unfinished work which very many have suggested is by Meissonier. The work is very fine, the detail extraordinary; colouring rich and strong. The photograph falls very far short of the original; the lights and shades on the clothing, the minute detail of the baldrick, shoes, bows, and bandages, is of almost microscopic fineness. It seems curious that this should be so, while part of the work is merely pencilled in. The subject seems to be a herald reading a proclamation to wounded prisoners of war. The picture measures 18 in. by 12 in., and is on a kind of pasteboard—not Academy board—which at some past time has been mounted on canvas.

Yours very truly,  
H. ST. JOHN  
COOPER.

PAINTINGS ATTRIBUTED TO VAN DYCK (Nos. 97 AND 99).

SIR,—I am sending you a pair of photos of pictures I have come across by purchase from a friend. Several gentlemen I have shown them to consider they are by



(95) UNIDENTIFIED PAINTING

*Maria, Queen of Charles I.*, hand holding flowers shows a striking resemblance. *Portrait of an Artist*, left hand is facsimile. Several others are similar.

It may assist you to identify them when I say the pictures came from a place called Yatminster, in Dorset. There must have been a fire, for they clearly show signs of being burnt.



(96) UNIDENTIFIED PAINTING

Sir Anthony Van Dyck; in fact, I have had them compared with several photos of Sir Anthony Van Dyck, and find a striking similarity in his works, particularly the hands—*Portrait of Duke of Richmond*, leaves of apple are practically facsimile with those shown in picture of young lady. *Henrietta*

Do you think they are to do with the family of the Duke of Dorset, which, I believe, is now extinct?

I remain,  
Yours faithfully,  
G. B. ROGERS.

UNIDENTIFIED  
MINIATURE  
(No. 98).

SIR,—I am enclosing for your inspection a copy of a very old miniature oil-

painting believed to be by one of the Old Masters (unidentified), and I think it really worth being inserted in your paper. The miniature is very old, without a flaw, painted on mother-of-pearl, inlaid with gold. The colouring is—white shirt, dark-blue coat





THE YELLOW SANDS. BY CHARLES CONDER  
 DESIGN FOR A FAN  
*In the possession of Mrs. Eugenie Joachim Gibson*  
 FROM "CHARLES CONDER," BY FRANK GIBSON. (JOHN LANE)







## Notes and Queries

with gold buttons, fair hair, and light-blue eyes. The frame of same is also gold; real hair at the back, with monogram. Perhaps some of your readers may recognise it.

Thanking you in anticipation,

I am, Sir,  
respectfully yours,  
J. J. DOWDALL  
(Malta).

PAINTINGS BY  
THEODOR OTTO  
LANGERFELDT.

DEAR SIR,—Will you be good enough to let me know whether there is any demand for (and, if so, at what figure) the water-colour sketches of an American artist named Theodor Otto Langerfeldt, who died in Boston, U.S.A., in 1906? "Who's Who in America" for 1905 gives the late Mr. Langerfeldt a fair position in the art-world of America. If you could give me the name of a dealer in Boston or New York who would act for me in case there is any chance of obtaining a fair price, I should be grateful.

Thanking you in anticipation,  
Yours faithfully,  
JNO. L. KUHLMANN (Cape Town).

PORTRAIT OF JAMES CURTIS,  
No. 78 (NOVEMBER NUMBER).

DEAR SIR,—With reference to the above, may I inform the enquirer, Mr. John Lane, that there is a copy of the same print at the Deffett Francis Art Gallery, Swansea. I may say there is lettering on it, but very indistinct. However, it is



(97) PAINTING ATTRIBUTED TO VAN DYCK

was the son of Cosimo II. and Maria Maddalena of Austria, whose Hapsburg mouth he inherited. He was born in 1617, and died in 1675. He was a great collector of pictures, and a patron of art. His portrait by Baciccio is to be found in the Uffizi Gallery at Florence, and also his bust. Another bust by Bernini is in the Louvre.

Yours truly,  
M. PETRENA BROCKLEBANK.

UNIDENTIFIED PAINTINGS,  
Nos. 72 AND 73  
(NOVEMBER NUMBER).

DEAR SIR,—With reference to the above, the former is certainly a copy of the celebrated canvas, *Poetry*, now in the Uffizi Gallery, Florence, painted by Carlo Dolci when a young man, for the head of



(98) UNIDENTIFIED MINIATURE

catalogued as by William Say, after Sir Thomas Lawrence. William Say was born in 1768, and died 1834. I may say Sir Frank Short has looked over every print in the gallery before it was opened, so there can be no doubt whatever as to its being by "Say." Glad to have given this little information.

I remain,  
Yours very truly,  
A. J. LEHANE.

UNIDENTIFIED  
PORTRAIT OF  
A CARDINAL,  
No. 77.

DEAR SIR,—The unidentified portrait of a cardinal is, I think, that of Leopold de Medici. He

the Corsini family in Rome. It is one of a series: "Hope, Patience, and Painting."

No. 73 would seem to be either Nell Gwynne or the Duchess of Portsmouth, painted by Sir Peter Lely.

Yours truly,  
S. L. C. T.

#### RESTORATION OF PAINTINGS.

DEAR SIR,—  
Again I am seeking information through the enquiry columns of your magazine.

Can you give me any hints as to method, materials, etc., for cleaning old oil paintings? I wish to experiment

myself on an old picture in a very bad state—almost black at the present time, and should like to know how to proceed. I can paint a bit myself if it is necessary to touch it up, but I should naturally refrain from this as long as possible. The painting in question is a portrait. If the information I seek has already appeared in the magazine, which is most probable, perhaps you would kindly draw



(99) PAINTING ATTRIBUTED TO VAN DYCK

in 1894, never did so.—Yours faithfully, ARTHUR A. M. LAYARD (Major).



(98) BACK OF UNIDENTIFIED MINIATURE

my attention to where it may be found, as I have every number of the magazine from the beginning.

Thanking you in anticipation,  
I am, sir,  
Yours  
faithfully,  
C. D. RUDING  
BRYAN.

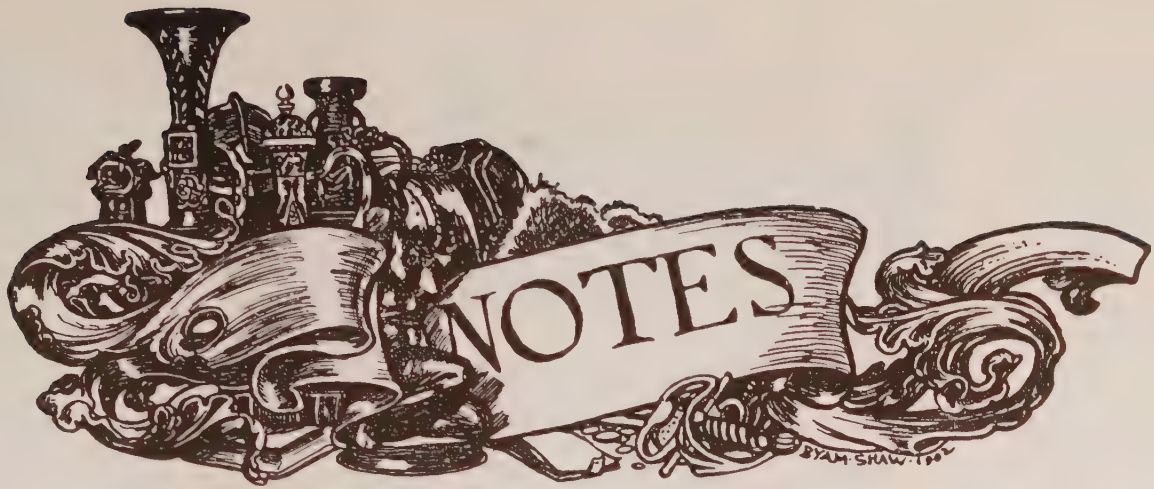
No. 3, SAVILE  
ROW.

DEAR SIR,—  
On page 257 of THE CONNOISSEUR for December it is stated that "Sir Henry and Lady Laird" formerly lived at 3, Savile Row. My aunt, Lady Layard, lived there, but my uncle, Sir Henry Layard, who died

#### HILLIARD'S MINIATURE OF FRANCIS BACON.

SIR,—An American client of ours desires to know who is the present owner of Hilliard's miniature of Francis Bacon. Can any of your readers give this information?—Yours faithfully,  
SUCKLING & Co.





IN going over some old prints I came upon the enclosed, entitled "Connoisseurs," which is one of the plates engraved and published in Edinburgh about a hundred years ago under the title of *Kay's Original Portraits*. It shows that there were connoisseurs in Edinburgh even in these days. I send it to you in case you should think it might be of interest to your readers as a reproduction.

The figures represent Mr. William Scott, Mr. James Sibbald, George Fairholme, and James Kerr, old Edinburgh connoisseurs of the end of the eighteenth and beginning of the nineteenth centuries. For an interesting account of these worthies your readers are advised to consult *Kay's Original Portraits*, published in Edinburgh.

#### Rembrandt's Mahlstick

COUNTRIES are continually gaining and losing their art treasures. Only a short time ago some finely

wrought iron gates went from this country to America, and this loss to the Motherland was quickly followed by a gain which took the form of Rembrandt relics—his ivory palette knife and his tortoiseshell mahlstick—which an English collector obtained from Holland. The mahlstick of tortoiseshell is something over a foot in length, and tapering, and the palette knife possesses a handle of rude shape and a thin, flexible blade of ivory. Accompanying them is a framed document on vellum, with the signatures of their successive owners, headed by van Ruisdael's. It is given by him at Haarlem on May 14th, 1670, and subscribes the statement that he bought these articles (which he names)—along with some chalk and ochre, that have vanished—at a public sale in Amsterdam in 1669, from the estate of Rembrandt van Rhyn, Hermansz. He says that they were in daily use by the great Master, out of respect for whom he will always treasure them, and he further suggests that succeeding owners should also attach their signatures



CONNOISSEURS

THE "CONNOISSEURS"

FROM "KAY'S ORIGINAL PORTRAITS"

to the vellum. And this apparently they did. Ruisdael died in 1681, and seemingly the mahlstick and palette knife remained in the possession of his heirs for a quarter of a century, for in 1707 Constantin Netscher's name appears to the statement that he received them from the Ruisdael family. In 1742 J. van Gool says he bought them at the Hague. They were in the hands of Albertus Brondgeest in 1826. P. W. Pieneman (presumably Jan Willem Pieneman) bought them from an art dealer in the Hague in 1832, and they passed shortly afterwards to his pupil, Heymans. In the Heymans family they remained until quite recently, when they were sold in Holland, and came to this country.

An art-lover has secured these relics of the art of Rembrandt for the nation, and generously offered them to the National Gallery. Sir Charles Holroyd, the Director of the National Gallery, now awaits the sanction of the gift by his Board of Trustees.

THE art of the collector—and collecting is an art—is trebly rewarded. Besides the education a connoisseur acquires (a collector is always learning and finding out new things), and the delight his treasures afford him, he discovers that, from a purely mundane point of view, the labour and pains his collection has cost him is more than repaid. A good illustration of this truth is given by the recent sale of the late Earl of Crawford's collection of British postage stamps for £20,000. The purchasers were Messrs. Edwin Healey and Company, the well-known stamp dealers of the Strand, and Wormwood Street, City, who acted on behalf of Mr. R. B. Sparrow, of Talybont-on-Usk, Brecknockshire. This will be noted down in the pages of philatelic history as the record price paid for a collection of stamps of any one country. A United States collection which was also formed by the late Earl remains in the hands of the present possessor of the title.

The late Lord Crawford, whose library of philatelic books was bequeathed to the nation, was during the last fifteen or twenty years of his life one of the most prominent of English stamp collectors, says *The Times*. With a thoroughness which was characteristic of him as a collector of rare books and Napoleoniana, he spared no pains or expense in this pursuit. He mastered the intricate niceties of scientific philately, and became regarded as one of the greatest living authorities on the subject.

The British series now purchased by Messrs. Healey consists of tens of thousands of stamps, for, to begin with, there are over 200 reconstituted sheets of 240 stamps each. It comprises, as a whole, a collection

of proofs, essays, and trials of early British stamps up to the last issue of King Edward VII., and many of these are unique. One of the gems of the collection is a sheet of the first 1d. black stamp with "V.R." in the upper corner; this is of extreme rarity. Another is the nearly complete sheet of the 2d. blue, 1840 (no lines), and in splendid condition. A further remarkable feature of the collection is the complete set of imprimatur proofs of all British stamps issued, each stamp having the plate attached. This is the only set in existence bearing the plate numbers, and is almost priceless. The Telegraph stamps contain all the rare varieties, in used and unused condition. The collection of College stamps is considered by experts to be the finest in existence.

The whole collection has a special and personal interest, inasmuch as it has been annotated with autograph notes by the late Earl.

After the new owner has supplied his own wants from the collection, it is understood that the remainder will be placed on the market by Messrs. Healey.

During the last thirty-five years a large number of big stamp sales have been effected. In 1882 £8,000 was given for Judge Philbrick's stamps, among which were the two exceedingly rare "Post Office" Mauritius. In 1894 Mr. M. P. Castle sold his Australian stamps to a firm of London dealers for £10,000; and Mr. R. Ehrenbach, a London merchant, disposed of his stamps to the German Empire for £6,000. In 1909 Mr. W. H. Peckitt paid £24,500 for Sir William B. Avery's collection of the postage stamps of the world.

THE Metropolitan Museum of New York has recently acquired three important Italian paintings, including a *Pietà*, by Carlo Crivelli, a panel 28 in. by 24 in., with half-length figures. It was originally in the Bisenzo collection at Rome, when it was known as a Mantegna, and was purchased by the late Lord Dudley, who lent it to Manchester in 1857, and on two occasions to the Old Masters at Burlington House, 1871 and 1892. Mr. Berenson enumerates it among the genuine pictures by this artist. At the Dudley sale at Christie's in June, 1892, this *Pietà* fetched only 330 guineas.

The second Venetian picture is described as Moroni's *Portrait of Bartolommeo Bongo*. Probably the artist is not the more famous Giovanni Battista Moroni, but Giovanni Francesco Morone, by whom a portrait of Bartholomeus Bongus was exhibited at the British Institution in 1861 by Lord Taunton. The third picture is a picture of two boys by Tintoretto.



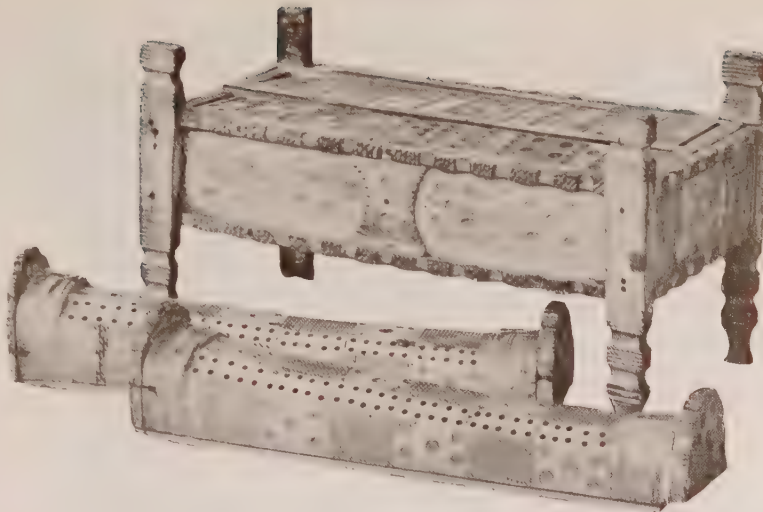
**French Prisoners' Work**

IN your issue for May, 1910, you published an article of mine upon "Straw-Plaiting and French Prisoners," with many illustrations. Since then I

have acquired other examples of the work of these ingenious foreigners, who were detained upon our shores much against their will—a box of dominoes, evidently made from beef bones. The exterior is elaborately worked, and would form a cribbage board; the legs are "Empire," much in vogue at that period. The two lids (if I may so name them) run in a fine groove, the outside being scraped and polished, the inside left in its natural state. The box contains a great number of dominoes, the "doubles" running much higher than those now in general use. They have all evidently been made from pieces of bone saved from the prison joint.

**The Wisdom of Solomon**

THE wisdom of Solomon is proclaimed in a two-fold manner on the east main staircase of the Victoria and Albert Museum, where recently have been placed ten English tapestries of the sixteenth century. They consist of panels embroidered with wool and silk on canvas



BOX OF DOMINOES MADE BY FRENCH PRISONERS OPEN

depicts the Judgment of Solomon. In it the king is seen upon his throne, sceptre in hand, facing the spectator. On either side of King Solomon is an attendant. A soldier enters on the left bearing the infant.

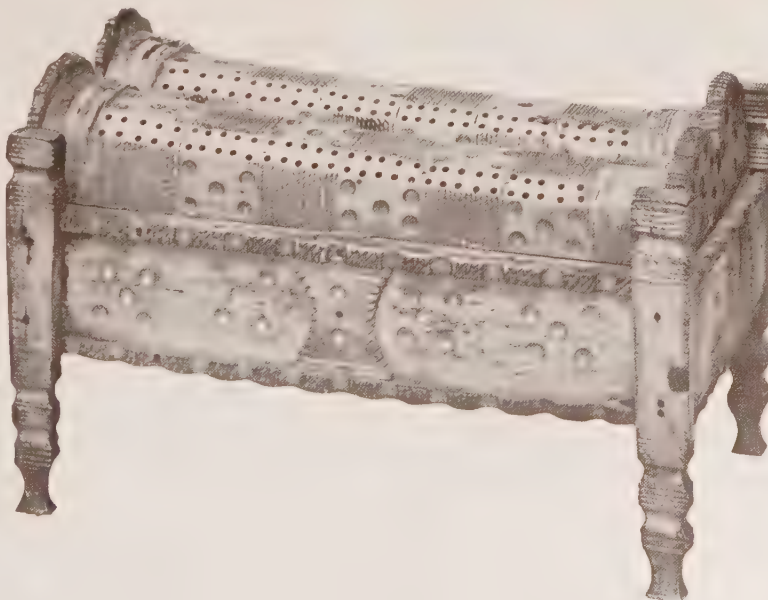
The true and the pretended mother are represented, the former imploring the king upon her knees, and the latter advancing with a happy countenance. In the background are trees and buildings. An ornamental border at the top and bottom complete the work.

The largest of the panels has a central scene representing seven persons, several of whom are seated at a banquet.

Another of the panels seems to represent Queen Elizabeth herself bearing her sceptre and surrounded

by courtiers. Of the rest, several appear to be illustrations of scenes in one of the old romances.

All the panels are framed in oak, the moulding of which is copied from an original of the period of the tapestries.



BOX OF DOMINOES MADE BY FRENCH PRISONERS CLOSED

**Robert  
Browning's  
Bookcase**

ONE of the most intimate relics of Robert and Elizabeth Barrett Browning is the large carved wood bookcase with brass diamond panelled screen, which the poet put together and planned himself, he buying the carved wood for the purpose in separate pieces. Mrs. Browning probably helped in the work—in the designing at all events—

for she speaks of the completed work as "our bookcase." This is in a letter to Mary Russell Mitford, the author of *Our Village*, with whom she kept up a warm and intimate correspondence, commenced from their first meeting in 1836, and continued until Miss Mitford's death in 1855. Mrs. Browning writes under the date of July 4th, 1848, "When Robert and I are ambitious, we talk of buying Balzac in full some day, to put him in our bookcase from the Convent, if the carved wood angels, infants and serpents should not finish mouldering away in horror at the touch of him." Whether this design was carried out or not is not stated. The bookcase was a prominent feature of the Salon at Casa Guidi, the house at Florence in which the Brownings lived until the death of Mrs. Browning in 1861. Within a few weeks of this sad event Browning left the city never to return to it; but before he went he had a "very exact picture" made of the salon, the favourite room of his wife, and where she usually sat and wrote, in which the bookcase appears



ROBERT BROWNING'S BOOKCASE

from its associations with the two poets, the bookcase is an ornamental and well-designed piece of furniture, which bears testimony to Robert Browning's artistic taste. More than any of his other possessions, it reflects the complex personality of the poet. He had created it according to his own fancy, and there is about it a feeling of both England and Italy, the two countries in which Browning lived, and from whence he gathered the themes of nearly all his poems.

A COMPLETE historical survey of the work of the London County Council was issued from the offices of the Council recently. Compiled by Sir Laurence Gomme, the Clerk to the Council, it reviews the work of the Council from the time of that body's formation. It indicates not only the powers and duties of the Council, but the circumstances in which those powers and duties were obtained. In many cases this historical treatment dates back to early times.

backed against the right-hand wall nearly at the far end furthest away from the windows. Almost immediately in front of it stood the easy chair, upholstered in black plush, daily used by Mrs. Browning, by which was placed her maple-wood work-table. Another of her favourite chairs and her writing-table stood on the same side of the room a little further away. Apart



## Old Carved Jade

WE give an illustration of a small but interesting collection of old carved jade which has recently been on view at the Chinese Exhibition at the Whitechapel Art Gallery, and forms part of the "Heathbourne Lodge" collection. The large right and left-hand pieces shown on the top shelf of the showcase are a "Ming" camphor-coloured altar wine-jar and a "celadon"-coloured altar vase respectively, the centre-piece being of "lavender" in the design of a mountain scene on the mythical "Island of Immortality." On the extreme left is a rice-bowl of translucent jadeite.

On the second shelf, in the centre, is a "ch'ap'ing," or table picture, next it on the left being a Buddhistic figure, and adjoining it a vase and cover of "turtle-fat" colour, with design carved in high relief of the "Dragon and sacred gem." Next the screen on the left is a twin vase of pure "mutton fat" colour, and close to it a vase of pale green with the "fung-wang" bird (the insignia of an empress).

On the third shelf in the centre is a "hsiang lu," or incense burner, with ring handles, "celadon" colour, and of an exceedingly fine polish. Adjoining



OLD CARVED JADE

it on the left are the twin figures of "Unity and

sixteenth centuries, and none later than the seventeenth.

Harmony," of lavender colour, and the vase following is a copy of an ancient bronze altar vessel, and on the right of the "koro" is a vase and cover of the brilliant "emerald" green jadeite so highly prized by collectors. On the extreme left is an artist's water-dish of pure "mutton fat" white, carved in high relief in the form of a lotus flower, and formerly in the famous John Edward Taylor collection. At the back of this shelf in the centre is a copper and ormolu gilt figure of the Goddess of Mercy, and on the right three plaques of "mutton fat" white jadeite, which form part of a "ju-e," or sceptre.

On the lowest shelf is, in the centre, a fine specimen of "Soo-chow" lacquer of "sealing-wax" red colour, and in front of it another copper and ormolu gilt "god"—a Buddhistic figure studded with turquoises. Right and left are altar and wine vessels of ancient bronze.

What makes the collection of more interest is that each piece is labelled with full description of its character, dynasty and period, a great many pieces being of the fifteenth and



HERETIC'S GIRDLE

TOP VIEW

THE photographs shown represent an iron girdle in which a "heretic" is supposed to have been burnt in the fifteenth century at the Lollards' Pit, Mousehold Heath, Norwich, where many suffered in the religious persecutions. It is reported to have been found there many years ago, and was formerly the property of a warder of the Norwich Castle prison, of whose son it was recently bought for 15s. It is in excellent preservation, and quite complete, with the exception of the padlock with which it was fastened.

**A Heretic's Girdle**

A NATIONAL ACADEMY OF ARTS has recently been founded in Lima, Peru, by an old Paris Beaux Arts graduate, M. H. Arias de Solis, which, in compliment to M. Solis's old instructor, is to be called the "Bonnat Academy." The Academy proposes to make known the art of Peru, and its first exhibition is one of the works of M. Solis himself.

**The Art of Peru**

A REPORT emanates from Paris to the effect that Rodin is engaged, on what will probably be his last important work, at the Hotel de Biron. It is also stated that the great sculptor is not in robust health.

**Rodin**

THE silver vase-shaped caster illustrated is a fine example of the work of Simon Pantin, who flourished at the beginning of the eighteenth century. It is chased with foliage and strapwork on a matted ground in upright panels, and engraved with a coat of arms in a chased laurel-wreath border. Its date is 1709.

**Queen Anne Caster**

"Portrait of Béatrice de Cusance, Princesse de Cante-Croix, Duchesse de Lorraine" (canvas, 82½ in. by 48½ in.)

SPEAKING of this work, Lionel Cust, M.V.O., says: "In March, 1634, Sir Anthony Van Dyck obtained leave from his royal master to return for a time to his



HERETIC'S GIRDLE

FRONT VIEW



native country. His patron, the wise old regent, Isabella Clara Eugenia, was dead, and pending the arrival of her successor, Don Ferdinand of Austria, the government devolved upon Prince Thomas of Savoie-Carignan, then commander-in-chief of the Spanish forces in the Netherlands. The Spanish court at Brussels also contained a brilliant galaxy of princes and princesses of the royal house of France, who found it expedient to live for a time beyond the reach of France's dictator, Cardinal Richelieu. The arrival of the new Regent in November, 1634, was the signal for a great assembly of such notable people at Brussels. Among them were the queen-mother of France, Marie de Medicis, and her younger son Gaston, Duc d'Orleans, with his wife Marguerite de Lorraine and her sister Henriette, Princesse de Phalsbourg, sisters to Charles, Duc de Lorraine, one of the finest soldiers and most gallant gentlemen of his day.

"This court circle must have been much excited by the arrival at the house of her sister, Comtesse de Berghes, in Brussels, of the fascinating Béatrice de Cusance, daughter of Claude François de Cusance, Baron de Beavoir, from her home in Burgundy near Besançon. This lady had already attracted the attentions of the Duc de Lorraine, and was therefore sent to her sister at Brussels in order to avoid her exalted suitor. Early in 1635, evidently with this intention, she was married at Brussels to Eugène Leopold d'Oiselet, Prince de Cante-Croix. It must have been just at this time that Van Dyck painted her, as seen in the portrait at Windsor Castle, with her foot on the step of a balcony, attired in black velvet dress and white gold-embroidered silk petticoat, casting a bewitching and amorous glance at the spectators, as she seems to be passing across the scene. \*

"Indeed, the life of Béatrice de Cusance from this date was one of romance, in addition to some historical importance. After the battle of Nordlingen in 1635, the Duc de Lorraine joined the family circle at Brussels, and became more of a slave to his passion than before. Although the duke himself had for years been married, and Béatrice now had a husband of her own, she posed openly as the *fiancée* of the duke. The death of the Prince de Cante-Croix, in



QUEEN ANNE VASE-SHAPED CASTER  
BY SIMON PANTIN, 1709

1637, removed one obstacle to their union, and sufficient excuse was put together for trying to obtain the consent of the Pope to the annulment of the duke's first marriage. Without waiting for this, however, the Duc de Lorraine and Béatrice de Cusance were made man and wife at Besançon, and the lady assumed the name and rank of Duchesse de Lorraine. The Pope, however, pronounced against the validity of the marriage, and refused to grant a dispensation.

"The Duc de Lorraine's affections began to wane, but were revived by the birth to Béatrice of a son, afterwards Prince de Vaudémont, and a daughter, Anne, afterwards Princesse de Lillebone. For a time all went well, but the duke was soon attracted by other charmers elsewhere; while Béatrice gave cause herself for jealousy on this account, one of her lovers being the young Prince of Wales, afterwards Charles II. The Duc de Lorraine was taken captive to Spain, and kept there some six years. Béatrice, however, never faltered in her intention of becoming Duchesse de Lorraine by hook or crook. When the duke was released she reiterated her claim, goaded the

more by the duke's frequent desire to marry somebody else. At last, when actually on her death-bed, she obtained her wish, and was legally united to her inconstant lover, who was at once released from his bonds by her death on June 5th, 1663. She was buried at Besançon, and her husband soon after, at the age of sixty, took another wife, who had only attained the age of thirteen.

"The story of Béatrice de Cusance is hardly edifying; but Van Dyck has immortalised on his canvas the fascination which she exercised over the wayward duke, to say nothing of incidental admirers. *Tout comprendre est tout pardonner*, and one can forget her frailties in the admiration of her portrait.

"It is uncertain when the portrait came into the royal collection. Judging from the verses addressed to it by the poet Richard Flecknoe, the portrait must have been in the possession of Charles II. It may have been a gift from Béatrice herself, for, besides their reputed *liaison*, Charles had been able to render special service to the Duc de Lorraine after the duke's release from captivity in Spain. The picture, however,

does not appear in any royal inventory until quite a recent date. A repetition is at Warwick Castle, and a copy belongs to Earl Fortescue at Castle Hill in Devonshire."

CONCERNING the *View of the Island of S. Michele at Murano, near Venice*, Mr. Cust says:—

**"The Island of S. Michele"**  
**By Antonio Canale**  
"Antonio Canal, or Canale, was born at Venice on October 18th, 1697, and was the son of Bernardo Canal, a painter of scenes for the theatre, on which branch of art the son was at first occupied. He studied painting also under Luca Carlevariis, four of whose paintings are in the royal collection, and, while still young, went to Rome, where he devoted his time to the study of the architecture there, both ancient and modern. On his return to Venice he settled down to paint the innumerable beauties of his native town and the surrounding lagoons, and continued to practise as a successful painter or etcher until his death at Venice on April 20th, 1768.

"Canale's paintings reveal his early training as a scenic artist and as a careful student of perspective. By continual repetition of the same or similar subjects his style became somewhat mechanical, but great injustice has been done to Canale's memory through the countless numbers of copies, imitations, and travesties of Canale's Venetian paintings, which were imposed upon foreigners in Venice at a period when it was the fashion to bring home such paintings as reminiscences of foreign travel and the grand tour.

"This view of the island of S. Michele, with Murano in the distance, is taken from the *Fondamente Nuove*, near the *Sacco della Misericordia* at Venice. It is taken in cool grey evening light, and the atmospheric effects of sky and water have a very pleasing effect. It appears to have belonged to the Royal Collection, perhaps independently of those purchased from Consul Smith at Venice.

"It is necessary to say something about the *soubriquet* Canaletto, sometimes erroneously written Canaletti, by which the painter Antonio Canale is usually known in England. 'Tonino' was the usual nickname for Canale in Venice, but he was also called 'Canaletto,' to distinguish him from his father. He had a nephew, Bernardo Belotto, who was his pupil at Venice and Rome, and who painted in the same manner as his uncle and with a special vigour of his own. The diminutive Canaletto was at first only applied to Antonio Canale, but, when Belotto left his uncle's studio, and settled for himself at Dresden, Vienna, and elsewhere north of the Alps, he also assumed the name Canaletto, which seems to

have been attached by the indiscriminating traveller to both painters alike.

"Canale's long residence in Venice was interrupted by a visit to England in 1746, encouraged, no doubt, by the advice of his numerous English customers, and, as it would appear, that of his fellow-countryman Giacomo Amiconi, who was then resident in England. He stayed in England about two years, or possibly paid two separate visits during this period. He painted several pictures for his noble patrons, including a number of views on the Thames, two of which are now in Windsor Castle. His work in England was not so successful as at Venice, the atmospheric effects being so very different. Topographically, Canale's English views are of great interest, but they do not show any special distinction as compared with the work of English or Dutch artists of that period."

THIS has been ascribed as the age of the buckle, which not infrequently, an authority avers, figure as wedding presents. Though the modern buckle has not the charm of the old-fashioned paste one, it is, nevertheless, in demand, and many of them are costly. The present-day fashion demands the buckle with the vogue of the draped-dress gown, the slipper-shoes, and black velvet necklet bands, for which a buckle is essential both as a fastener and an adornment.

MR. BERTRAM DOBELL, the well-known bookseller and publisher of James Thomson's *The City of Dreadful Night*, has just sold by cable to the Library of Congress at Washington his unique collection of some 1,500 privately printed books and pamphlets. The collection represents the labour of nearly forty years, and during the whole of that time Mr. Dobell, who has had unique opportunities, has been setting aside every book and pamphlet printed for private circulation which he could obtain.

A LOAN EXHIBITION of needlework of all ages has recently been on view at Hinchingsbrooke, Huntingdon, the seat of the Earl of Sandwich. **The Wedding Veil of Marie Antoinette** One of the most interesting exhibits is the wedding veil of Queen Marie Antoinette, lent by Mrs. F. R. Benson, while there is also to be seen Lady Egerton's Cretan embroideries, samples of Elizabethan work, hangings worked by Queen Anne and her ladies, old Venetian tapestries, and a piece of lace made by "Fair Rosamund" herself. Sir William Hart-Dyke lends a doll of the time of Queen Anne. Beautiful specimens of tent-stitch embroidery, samplers, Georgian coats, Italian Point lace, formerly the property of Queen Charlotte, and an old Italian counterpane in embroidery, are included in the collection. Mrs. Scott-Gatty (niece to Lord Sandwich) and Mrs. Linton inaugurated the exhibition, the first of its kind in the county.





VUE OF THE ISLAND OF S. MICHELE AT MURANO NEAR VENICE

BY ANTONIO CANALE (CANALICO).

*In the Royal Collection at Windsor.*











### Growing Demand for Japanese Colour Prints

A COLLECTION of Japanese colour prints, "formed by an American artist residing in Europe," was sold recently by Messrs. Sotheby, and the prices realised went to show the growing demand there is for the work of this remarkable island people. Several by Sharaku made excellent prices; while Bando Hikosaburo, half-length portrait in male character, fetched a good sum.

### English Astrolabe Planisphere

AN unique *objet d'art* has been presented to the British Museum by Mr. Rosenheim, of Hampstead, in the form of a fifteenth-century English Astrolabe Planisphere, doubtless the only known specimen of English make; the engraved stereographic projections of the sphere on the brass discs are for Berwick, Newcastle, York, Nottingham, Oxford, and Dover. Except for the modern rewire and label, the instrument is in its original condition; and it was described in a lecture read before the Society of Antiquaries in 1890 by Chancellor Fergusson. It is said that this particular astrolabe passed through the hands of Chaucer.

MR. BANNISTER FLETCHER, in a lecture at the British Museum recently on the Greek invention of the "Orders" of Architecture, "Orders" of architecture and the origin and evolution of the Doric Order on the mainland and in the colonies in Italy, Sicily, and the Ægean Islands, observed that it was indicative of the modernity and alertness of the Greeks that they displayed such adaptability as colonists, and so readily recognised the importance of providing for religious worship and for recreation. So in all Greek colonies there were temples for the gods and theatres for men. Lantern views of temple ruins at Paestum, Selinus, Corinth, and Athens showed the use, dating back to 700 B.C., of their wonderful invention of supporting column and supported entablature, which make up the "Order." These artistic, beauty-loving Greeks adjusted the proportion of the parts of the "Orders" so delicately that they could no more be



AN ARRAS CUP AND SAUCER

seriously violated without loss of harmony than could the proportions of the human figure. The "Orders" had successfully challenged competition through the centuries; they had invaded all countries, and had just been unveiled on the front of Buckingham Palace. Mr. Fletcher balanced the probabilities as to the origin of the Doric Order, which was grave, severe, and sturdy, akin to the character of the colonising Dorians.

### A Statue by A. Drury, R.A.

THE Corporation of the City of London have, through the First Commissioner of Works, been presented with a statue of Elizabeth Fry, the prison philanthropist and reformer, by Mr. Alfred Drury, R.A. The donor, a lady, desires the gift to be anonymous. The statue and pedestal will be placed at the top of the staircase, beneath the dome, in the new Sessions House in the Old Bailey.

It will thus be in proximity to the spot—the old gaol of Newgate—in which Mrs. Fry worked so devotedly in the early part of last century.

THE statue of Louis XIV., of which a plaster cast was recently sold in Paris, is only one of many. Indeed, as is well known, at one time His Majesty forbade any other statues than those of himself to be set up in his dominions. The story of the Estates of Béarn is typical. This assembly had petitioned for leave to erect a statue to their countryman, Henri IV., and Louis replied that a statue to himself would be more appropriate. The Estates obeyed, but had the wit to gain their point by inscribing under the monument, "To him who is the grandson of our great Henri."

THE cup and saucer illustrated above are a product of the factory which flourished for a few years at the end of the eighteenth century. Richly gilt, with birds and branches on mottled *gros bleu* and white ground, each piece bears the mark of the factory, A. R., under the glaze.

CONNOISSEURS and lovers of old London will deplore the demolition of the house at No. 35, St. Martin's Street,

## The Fall of the House of Newton

Leicester Square, where Sir Isaac Newton lived from 1720 to 1725, two years before his death. According to Wilmot Harrison, in *Celebrated London Houses*, "The observatory erected by him on the roof, after being used for some years as a Sunday-school, was taken away about twenty years since (*i.e.*, about 1869). . . . Newton used to say that the happiest years of his life were spent in this observatory. Until 1824 it was kept up for the inspection of the curious, and was visited by thousands." According to the same authority, Dr. Burney, the musician and friend of Dr. Johnson, afterwards lived in the house, and here was born his daughter Fanny, afterwards Madame D'Arblay, and here she wrote her first novel, "Evelina." The Local Government Committee of the London County Council has been urged by Sir Archibald Geikie, President of the Royal Society, Dr. Flinders Petrie, and others, to take steps to preserve the house. Unfortunately, however, the committee reports, it is not possible for this to be done. The building has been carefully examined, and has been found to be in such a bad, and even dangerous, condition, that any attempt to preserve it would be hopeless.

## Denmark's Man of Letters

DR. BRANDES, the famous Danish *littérateur*, who is on a visit to this country, speaking before the Royal Society of Literature, said that, with regard to literature, Denmark had given to England the subjects of one of its most important ancient poems, "Beowulf," and Shakespeare's "Hamlet." In later times the Scandinavian North had been profoundly and enduringly influenced intellectually by England. It would be difficult to show a corresponding influence of Danish literature on that of England. Speaking for himself, he could say that he regarded his own contributions to English literature in the light of a child's presents to his father.

## The late Miss Wedgwood

THE Editor of THE CONNOISSEUR regrets to record the death of Miss Julia Wedgwood, whose death occurred at her residence in Lansdowne Road, W.

Miss Wedgwood, who was born in 1833, was the great-grand-daughter of Josiah Wedgwood, who won fame and fortune by his art in pottery. Her father, Hensleigh Wedgwood, was an eminent philologist, and her mother was a sister of Darwin, the great naturalist. Sir James Mackintosh, the philosopher, was her great-uncle. By tradition, therefore, Miss Julia Wedgwood was predisposed towards intellectual interests, and to her heritage of vigorous mental ability she added an original literary talent. Her most noteworthy book was *The Moral Ideal* (1888), in which she studied the development of civilisation from the point of view of ethical ideals. In her review of various nations and epochs the author showed a wonderful grasp of history and literature. Miss Wedgwood was also the author of the *Life of John Wesley* (1870). She carried on her literary activities until the last, and for this purpose she used to rise at four in the morning, thus finding time during the day for the pursuit of her artistic, social, political, and other varied interests.

## Obelisk erected in Commemoration of the Invention of Fire Plates

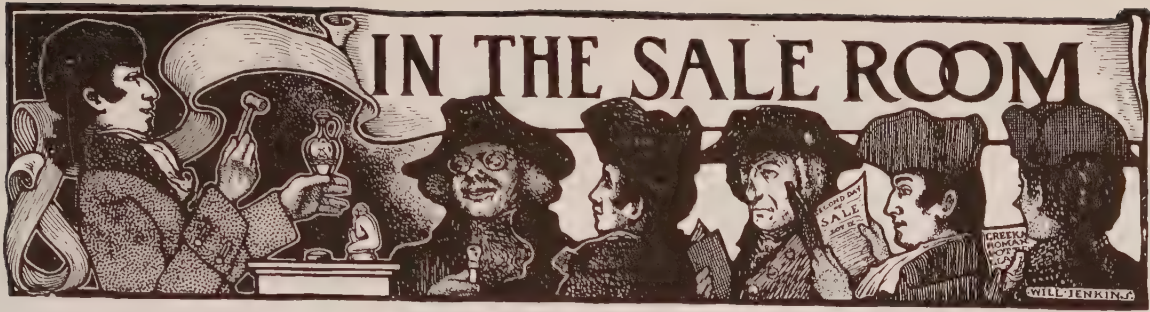
THE enclosed photograph of an obelisk, taken from an old etching recently lent to me, will doubtless be of interest to your readers. Up to now no definite information has been traced

as to the name of the originator of the fire mark, and this monument erected in 1776 is also obscure on the point. It is somewhat curious that this obelisk should have been erected so many years after "Fire Marks" were in vogue, as these were being placed in position by the "Fire Office" as early as 1680. This monument is erected on an estate at Putney Heath, in a portion of the grounds which formerly belonged to "Fireproof House," a curious structure now pulled down. By the courtesy of the owner, I have been able to copy the inscription, which is as follows, and is interesting reading:—"The Right Honble. John Saubridge, Esq<sup>re</sup>, Lord Mayor of London, laid the foundation stone of this obelisk one hundred and ten years after the Fire of London, on the anniversary of that dreadful event, in memory of an invention of securing buildings against fire."—W. F. MAYNARD.



OBELISK ERECTED IN COMMEMORATION OF THE INVENTION OF FIRE PLATES





THE sale season of 1913, after providing many sensations during its height, ebbed out somewhat ingloriously, and

neither during November nor December were any noteworthy picture collections dispersed. The sale of pictures and drawings belonging to the late Mr. J. H. Fitzhenry, of 12, Thurloe Place, at Messrs. Christie's, on November 21st, was



not productive of many high prices; but the deceased gentleman by no means specialized in paintings, and his collections of other forms of art were decidedly the more valuable. The following were among the principal items: G. Knappton, *Portrait of a Gentleman*, pastel, 23½ in. by 17½ in., £31 10s.; J. H. Tischbein—perhaps best remembered as being the friend of Goethe—*Portrait of Princess de Courlande, née Comtesse de Medem*, pastel, oval, 14 in. by 11 in., £71 8s.; F. Boucher, *A Cupid Flying*, in red, black, and white chalk, 9 in. by 12 in., £126; and L. J. Watteau de Lille—the nephew of Antoine Watteau—*Masquerade Figures and In the Arena*, a pair, Indian ink wash, 8½ in. by 14½ in., £73 10s. The pictures included an Early Italian panel, ascribed to the school of Cimabue, of *The Madonna and Child enthroned, with Saints and Angels*, 18½ in. by 12½ in., £304 10s.; Filippo Lippi, *The Madonna and Child enthroned*, on panel, arched top, 29 in. by 17½ in., £225 15s.; and the Master of the Demi-Figure, *The Magdalen seated writing*, on panel, 14½ in. by 10 in., £136 10s. English pictures were represented by B. Wilson, *Portrait of a Gentleman, in brown dress and cloak, playing a guitar*, £283; and W. Orpen, A.R.A., 1908, *Portrait of J. H. Fitzhenry, Esq.*, 29½ in. by 29½ in., £141 15s. Considering that contemporary portraits are rarely valued by the generation in which they are painted, male portraits more especially, this price was by no means unsatisfactory. Some of Reynolds's finest works, when sold within a generation or two of his death, failed to attain the dignity of double figures.

Of the other pictures sold during the same day the highest price was reached by G. Terburg's *Milking-Time*, 22 in. by 23 in., £966, which is said to have been discovered in a Scotch country house; a second example by this artist, *The Music Lesson*, 29 in. by 22½ in., brought £304 10s.; a Rembrandt, the *Portrait of a*

*Gentleman*, in dark cloak trimmed with fur, wearing a white turban, on panel, 26 in. by 21 in., catalogued as having come from a convent in Oudenarde in 1825, brought £378; P. Pourbus, *Portrait of a Gentleman and his Wife in dark dresses*, on panel, 37½ in. by 60 in., £152 5s.; D. Teniers, *The Interior of a Cabaret*, on panel, 18½ in. by 24½ in., £252; and A. van Ostade, *The Interior of a Tavern*, signed and dated 1640, on panel, 16½ in. by 21½ in., £357.

Included among the collection of modern pictures and drawings belonging to the late C. E. Harris, Esq., of Denmark Hill, were the following examples in oil:—Sir Lawrence Alma-Tadema, R.A., *The Siesta*, on panel, 6½ in. by 18½ in., £110 5s.; G. Clausen, R.A., 1907, *Building the Rick*, 41½ in. by 51½ in., £99 15s.; and *An Autumn Morning, Ploughing*, 19 in. by 23½ in., £110 5s.; H. W. B. Davis, R.A., 1882, *Now Eventide Approaches*, 26½ in. by 47 in., £126; Mark Fisher, A.R.A., *The River Vernon*, 17 in. by 23 in., £65 2s.; S. Scott, *The Strand, with St. Mary's Church*, 19½ in. by 31½ in., £110 5s.; Edward Stott, A.R.A., *Folding Time*, 21 in. by 33 in., £105; *The Gleaners*, 34 in. by 23 in., £147; and *Trees Old and Young, Sprouting*, £136 10s.

The modern pictures and drawings dispersed by Messrs. Christie on December 5th came from the collections of the late Thomas B. Holmes, Esq., of Hornsea, East Yorks., and the late W. Pearce, Esq., of Carlton Lodge, Eastbourne, and other sources. Mr. Holmes's collection was wholly of examples of characteristic Victorian art, and suffered from the general unpopularity of this class of work, only three of his pictures reaching the three-figure mark. These were:—T. S. Cooper, R.A., 1878, *A Group of Six Cows by a Stream*, 25½ in. by 43½ in., £131 5s.; H. W. B. Davis, R.A., 1874, *In Artois: Rain clearing off*, 20 in. by 36 in., £120 15s.; and Peter Graham, R.A., 1881, *The Home of the Sea-Mew*, 21½ in. by 15½ in., £120 15s. One of the most popular engravings ever issued in England was *Can't you Talk*, depicting a little girl speaking to a large dog, after George A. Holmes, the prints of which must have sold by thousands during the last quarter of the nineteenth century; the original picture, 15 in. by 20 in., painted in 1875, from which this was taken, realized £54 12s., and the same amount was brought for *An English River*, 11½ in. by 17½ in., by B. W. Leader, R.A., 1878. Among Mr. Holmes's drawings, one by Sir J. Gilbert, R.A., 1878, entitled *Asking the Way*, 14½ in. by 19 in., made £99 15s.; and an example by Birket Foster,

*A Fair at Quimper*, 4½ in. by 7 in., £54 12s. The last-named artist, however, was better remembered among the other properties by his *Country Lane*, 1882, 30½ in. by 26½ in., exhibited at the Manchester Jubilee Exhibition, 1887, which brought £536; whilst two of his water-colours in Mr. Pearce's collection, *A Homestead in Surrey, with cattle*, 7¾ in. by 13¼ in., and *A River Scene, with a flock of sheep*, 8 in. by 11 in., brought £136 10s. and £126 respectively. The oil-painting *Sunset on Southampton Water*, 36½ in. by 55 in., by J. Linnell, sen., 1856, belonging to the same owner, realized £273. Other pictures sold included the following:—C. Sims, A.R.A., *Ragging: A girl with her young brother on the Beach*, 27½ in. by 36 in., £231; *Julia*, 27½ in. by 35½ in., £162 10s.; and *The Ballet*, 23½ in. by 29½ in., £99 15s.; Edward Stott, A.R.A., *The Two Mothers*, circular, 34 in. diam., £262 10s.; W. A. Gibson, R.S.A., *The Hill of Ord*, 39 in. by 49 in., £105; and Vastagh Geza, *A Lion and Lioness*, 51½ in. by 71 in., £131 5s.

The modern pictures and drawings collected by the late Mr. John Stephens Storr, of King Street, Covent Garden, which were disposed of by Messrs. Christie on December 12th on behalf of the executors of his widow, Mrs. A. G. Storr, lately deceased, showed a considerable fall in values. Almost the sole exception to the general decline was afforded by a drawing by David Cox, *The Terrace, Haddon Hall*, 10½ in. by 14½ in., which brought £105, a small increase on the price it realized at the Murrieta sale in 1892; an oil picture by the same artist, which also passed through the sale, *A Welsh Mountain Stream*, 21 in. by 29 in., was, however, valued at only £26 5s., against £325 in 1892; and two drawings by P. de Wint, *Newark Bridge and Castle*, 20 in. by 31½ in.—this brought £493 10s. at the J. Heugh sale in 1874—and *Harlech Castle*, 22½ in. by 31½ in., made only £73 10s. and £32 11s. respectively, against £157 and £168 at the same sale. A picture entitled *Art and Liberty*, 44½ in. by 31½ in., by Louis Gallait, 1865, which had realized £472 10s. at the dispersal of the collection of H. W. F. Bolckow, M.P., in 1888, fell to a bid of £67 4s. On the other hand, a small panel by Constable, *A Woody Stream with Cattle*, 9¾ in. by 13½ in., which realized £105, showed a profit; and the same may probably be said of a *Portrait of a Lady in pink dress, with blue sash*, 49½ in. by 38½ in., by F. Cotes, R.A., which made £399; and the *Portrait of a Lady in yellow dress*, 29½ in. by 24½ in., by John Jackson, R.A., which brought £388 10s. The only other picture in Mr. Storr's collection to realize over a hundred pounds was *The Watering Place*, 27½ in. by 35½ in., by W. Shayer, sen., 1854, which realized £162 15s.

Among the different properties disposed of during the same day, the highest price was attained by *Arab Horsemen*, 26 in. by 39 in., by the German artist Adolphe Schreyer, which made £777—£147 more than the Manchester Corporation paid for a picture, nearly five times the size, by the same artist in 1888. Other items included:—Copley Fielding, *Arundel Castle* (a drawing), 16¾ in. by 23½ in., £367 10s.; and *A Lake Scene* (a drawing), 8½ in. by 12¾ in., £94; J. M. Turner, R.A.,

*Bethlehem, with Flight into Egypt in the foreground* (a drawing), 5 in. by 8 in., £210; and H. W. B. Davis, R.A., 1882, *June Showers*, 25½ in. by 48 in., £102 18s.

The "market" evidently did not feel any strong convictions concerning the authenticity of some of the lots offered by Messrs. Christie on December 15th, for a so-called "Velasquez" went for 5½ guineas, and a reputed Lawrence for £2 12s. 6d. Better prices, however, were realized in the two small collections of "old pictures," the property of the late Alfred Smith, Esq., of Woodbridge, and Captain C. P. B. Wood, of Culmington Manor, Shropshire, which were dispersed during the same sale. The former collection included, J. Opie, R.A., *Portrait of a Lady, in brown dress with white frill*, 25 in. by 19 in., £110 5s.; and J. Van Son, *Fruit and Still Life on tables covered with green cloth*, a pair, each 22 in. by 32 in., £115 10s.; and the latter collection, a *Landscape*, 12½ in. by 15½ in., by G. Morland, showing gypsies resting underneath a tree, which brought £60 18s.

On the same date Messrs. Sotheby dispersed half a dozen small collections, the most important items in which were furnished from that of the late A. B. Stewart, Esq., of Rawcliffe, Glasgow, which included:—Sir W. Q. Orchardson, R.A., *How delicious is the winning of a Kiss at love's beginning*, 28 in. by 42 in., £420; George P. Chambers, R.S.A., *Worn Out*, 33 in. by 27 in., £95; Peter Graham, R.A., *Highland Hills and Cattle*, 20 in. by 15 in., £105; Albert Moore, *Birds*, 34 in. by 14 in., £200, and the companion picture, *The Reader*, 34 in. by 12 in., £200; Sir H. Raeburn, R.A., *Portrait of a Child, with short fair hair and white dress*, 12½ in. by 10½ in., £150; and Tom Graham, R.S.A., *The Clang of the Wooden Shoon*, 39 in. by 60 in., £140. Two items only among the water-colours attained the dignity of three figures. These were:—Josef Israels, *The Frugal Meal*, 15 in. by 10 in., £280; and Sam Bough (1876), *Storm at St. Andrews*, 15 in. by 21 in., £125. Belonging to Sir John Eldo Gorst were two examples by F. Guardi, whose work is now rivalling in popularity that of his master, the elder Canaletto. The larger of these, *The Grand Canal, Venice*, 9 in. by 12 in., brought £212, and the smaller, *A Street Scene, Venice*, panel, 7¾ in. by 6 in., realized £155.

The sale of old pictures and drawings held at Messrs. Christie's on December 19th was interesting on account of the high prices realized by several works painted by comparatively unknown artists. One or two of these were included in a collection belonging to Captain Weyland, which had been removed from Woodeaton House, Oxon. Samuel Lane, a deaf and nearly dumb artist, who was pupil of Lawrence, was a portrait painter of some note in his day, but is now almost forgotten. Nevertheless, his *Portrait of John Weyland, Esq., in blue coat and grey breeches*, 49 in. by 39½ in., which was exhibited at the Royal Academy of 1827, after the sitter's death, brought the respectable sum of £483. A portrait of a namesake of this gentleman, *John Weyland, Esq., of Woodeaton, in scarlet coat*, 49½ in. by 39½ in., by Nathaniel Dance, R.A., realized £462. Dance, however,



## In the Sale Room

is an artist of some note, who would probably have achieved great fame as a painter had he not during the heyday of his career married a rich widow and dropped pictures for politics. He changed his name and was made a baronet under the style of Sir Nathaniel Dance Holland; his pictures are not unfrequently mistaken for works by Reynolds. A portrait of *Richard Moreton, Esq., of Tackley, seated in his park with his nephew, John Weyland, and his niece Susan*, 28 in. by 35½ in., catalogued as belonging to the Early English school, was valued at £178 10s.; and an equestrian portrait of *John Nourse, Esq., of Woodeaton, with huntsmen and hounds*, 39½ in. by 49½ in., by that well-known sporting painter, J. N. Sartorius, at £105. The only other picture in Captain Weyland's collection to reach three figures was *A View of the Grand Canal, Venice*, 33½ in. by 52½ in., by A. Canaletto, which realized £546. Among the other properties disposed of during the same sale an English work bore off chief honours. Daniel Gardner is best known as an effective worker in pastel, an example by him in this medium having realized £1,100 in 1908. That his oil pictures are by no means deficient in merit was shown by his *Portrait group of his wife, Anne, daughter of Francis Haward, A.R.A., the engraver, and her two sons, Bouverie and George*, 27½ in. by 35½ in., the property of a great-grand-daughter of the artist, which made £892 10s. Francis Cotes, R.A., was another skilled exponent of pastels, though his work is by no means confined to them; he, too, was represented by an oil picture, a *Portrait of the Hon. Elizabeth Booth, daughter of Nathaniel Lord Delamer*, in an oval, 29½ in. by 24½ in., which realized £378. A portrait of *General Henry Ireton, in armour*, 48 in. by 39 in., by Robert Walker, somewhat larger than the version of the same picture in the National Portrait Gallery, brought £204 15s.; a portrait of Ireton's wife, *Bridget Cromwell*, by Lely, 48½ in. by 39½ in., £189; another, of *Elizabeth Barrett, third wife of David Polhill, Esq.*, 48¾ in. by 39 in., £65 2s.; a set of *The Seasons*, four pictures, on panel, 15¼ in. by 11¼ in., by W. Hamilton, R.A., £183 15s. and a portrait of *Master and Miss Elliot, with a donkey*, by Richard Morton Paye—on which little-known artist there appeared an article in the December issue of THE CONNOISSEUR—£126.

The foreign works sold included the following:—Sustermans, a pair of *Portraits of Cavaliers*, each 83 in. by 55 in., £262 10s.; *Portrait of a Gentleman in brown dress holding a bâton*, 83½ in. by 56 in., £147; J. de Wit, *Boys blowing Bubbles*, signed and dated 1732, 38½ in. by 32 in., £220 10s.; J. Van Goyen, *A River Scene, with a church and town*, on panel, 18½ in. by 25½ in., £110 5s.; F. Guardi, *Ruins of a Building, with an arch and figures*, on panel, 7½ in. by 5½ in., £189; *Classical Ruins, with figures and boat*, on panel, 7½ in. by 5½ in., £189; and *The Dogana, Venice*, a view of the entrance to the Grand Canal, with gondolas, boat, and figures, 12½ in. by 17¾ in., £651.

Included in a sale of modern pictures held by Mr. Dowell at his rooms George Street, Edinburgh, on December 6th, were *Seaton Marsh, Devon*, 72 in. by

48 in., by David Farquharson, A.R.A., £105; and *Paddy among the Old Masters*, 14½ in. by 12 in., by Erskine Nicol, A.R.A., £91 7s.

THE dispersal of the collection of mezzotints formed by the late J. W. Grundy, Esq., of Manchester, by Messrs. Christie on December 16th, **Engravings** formed the most important item among the sales of engravings before Christmas.

Mr. Grundy was a well-known connoisseur; he had been collecting for over forty years, and had selected his prints with great judgment. The total—£3,600—realized for the 124 lots included in the sale was consequently somewhat disappointing, many of the less important items bringing far less than their real value. On the other hand, one or two of the more popular subjects showed an advance on any previous records. Thus a first state proof of *Mrs. Stables and her Daughters*, by J. R. Smith, after Romney, brought £567, against the previous maximum of £315 at the Ismay sale in 1908; and *Lady Harriet Herbert*, 1st state, by V. Green, after Reynolds, £546, against £535 10s. at the Huth sale in 1905. Other important items included *Lady Rushout and Children*, after Gardner, by T. Watson, 1st state, £76 12s.; *Lady Charlotte Greville*, after Hoppner, by J. Young, 1st state, £65 7s.; *Miss Harriet Cholmondeley*, after Hoppner, by C. Turner, 1st state, £131; *Henrietta, Countess of Warwick*, by J. R. Smith, after Romney, 1st state, £304 10s.; and the following after Reynolds:—*Lady Catherine Pelham Clinton*, whole length, by J. R. Smith, 1st state, £116 10s.; *Viscountess Crosbie*, by W. Dickinson, £94 10s.; *Lady Fenhoulet*, by J. McArdell, £65 2s.; *The Snake in the Grass*, by W. Ward, 1st published state, £99 15s.; and *Miss Vansittart*, by G. Marchi, £73 10s.—the latter is believed to be an unique impression, as the plate is undescribed in either Chaloner Smith or Hamilton, and there is no previous record of one having appeared in the sale-room. Among the proofs by Cousins, first states of *Master Lambton* and *Lady Dover and Child*, both after Lawrence, brought £141 15s. and £99 15s. respectively; whilst a proof before the title of *Miss Julia Peel*, after the same artist, brought £84. Of modern mezzotints, *Mrs. Home Drummond*, after Raeburn, by H. S. Bridgwater, at £18 18s., and *Lady Ann Culling Smith*, after Hoppner, by the same, at £15 15s., both showed a substantial advance on the prices at which they were published.

That the taste for fine Morland proofs in colours is not abating was shown in the sale of English and French eighteenth-century prints held at Messrs. Christie's on December 3rd, when a pair of *Morning, or The Benevolent Sportsman*, and *Evening, or The Sportsman's Return*, by J. Grozer, brought £420. Other colour-prints included the following:—F. Bartolozzi, *Lady Smythe and Children*, after Reynolds, £178 10s.; R. Earlom, *Lord Nelson*, after L. F. Abbott, £65 2s.; J. R. Smith, *The Hon. Mrs. E. Bouverie*, after Hoppner, £52 10s.; C. Catton, *Partridge and Snipe Shooting*, a pair, after G. Morland, £86 2s.; R. Dodd, *Pheasant and Woodcock Shooting*, after J. C. Ibbetson, £54 12s.; P. W. Tomkyns, *Duly*

## The Connoisseur

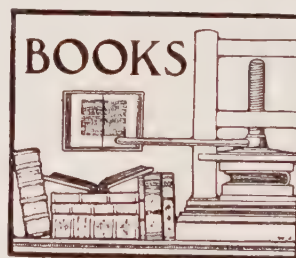
and *Affection*, after Miss Julia Conyers, £86 2s. ; P. L. Debucourt, *L'Escalade or Les Adieux du Matin*, after the same, £189; and *Il est trop tard*, by and after A. F. Sergent (with A. P. D. R.), £57 15s. Proofs in monochrome included:—V. Green, *Lady Elizabeth Compton*, after Reynolds, £94 10s. ; T. Cheesman, *The Spinster (Lady Hamilton)*, after Romney, £94 10s. ; and J. R. Smith, *The Walton Family*, etched letter-proof, after H. Walton, £105.

The collection of Frank E. Bliss, Esq., of 21, Holland Park, W., which was dispersed by Messrs. Sotheby on December 4th and 5th, wholly consisted of modern work, and was noteworthy for the number of examples it contained by Sir Frank Short. The prices realized were unequal, some of them showing marked advances, whilst in other instances the purchasers got good bargains. The following were among the highest prices attained, the numbers in brackets having reference to the list of the engraver's works in Mr. E. F. Strange's Catalogue Raisonné:—*A Pit Gin* (2), second state, signed proof, with dedication to F. Goulding, £4 12s. 6d. ; *Old Putney Bridge* (15), signed proof, with dedication to F. Goulding, £5; *The Little White Girl* (28), dry-point, signed proof, with dedication to F. Goulding, £10; *Sleeping till the Flood: Bosham* (63), signed proof, £13; *Grey Morning, Whitby* (50), dry-point, signed proof, £5 5s. ; *Per Horse-Power per Hour, Whitby Harbour* (60), mezzotint, signed proof on parchment, £5 10s. ; *The "Patience," Bosham* (64), signed proof, £4 15s. ; *The Building of the "Golden Bee"* (70), signed proof from the plate before it was damaged, £11; *Rye Port* (73), signed proof, £5 10s. ; *Bellinzona from the Road to Locarno*, after J. M. W. Turner (94), aquatint, one of the 25 proofs on Japanese vellum, signed, £7 15s. ; *Flatford Lock*, after John Constable (101), signed proof, £5 10s. ; *The West's Good-night to the East: Whitby Upper Harbour* (113), mezzotint, trial proof before the birds, signed, £6 5s. ; ditto, with the birds, signed, £6; and signed proof, £5 17s. 6d. ; *A Wintry Blast on the Stourbridge Canal* (114), dry-point, signed proof, £26 10s. ; *Near Hingham, Norfolk*, after Crome (117), mezzotint, signed proof on Japanese paper, £7 10s. ; *Walberswick Pier, No. 2* (123), signed proof of the unfinished "out-door" state, £5 10s. ; *Entrance to the Mersey from Waterloo Sands* (131), signed proof, £4 4s. ; *A Swiss Pass*, after J. M. W. Turner (137), mezzotint, signed proof on vellum, £7 10s. ; *Nithsdale* (154), second state, the mezzotint, signed proof, £9 10s. ; *Overijssel: Deventer* (166), dry-point, proof, £21; and *When the weary Moon was on the Wane: Dort* (175), mezzotint, signed proof, £4 5s. The following were signed mezzotints after J. M. W. Turner:—*Shipping at the Entrance to the Medway, No. 2* (197), £4 4s. ; *View of a River, Macon* (199), £4 10s. ; *Kingston Bank* (205), £4 12s. 6d. ; *Moonlight on a River: Lucerne* (207), with dedication to F. Goulding, £4 5s. ; *Huntsmen in a Wood* (208), with ditto, £4 15s. ; *Moonlight at Sea: The Needles* (209), £4 15s. ; *Stonehenge at Daybreak* (210), with dedication to F. Goulding, £4 7s. 6d. ; *Swiss Bridge, Mont St. Gothard or the Via Mala* (213), trial proof, £20; ditto, ordinary proof, £11; *A Timber Raft*

*on the Rhine* (240), £7; *Crowhurst, Sussex* (247), second state, with dedication to F. Goulding, £4 10s. ; *A Yorkshire Dell* (264), £6; and *Boats carrying out Anchors and Cables to Dutch Men-o'-War* (278) £5. Other proofs by Sir Frank Short included *Niagara* (215), dry-point, signed, £7 15s. ; *Sunrise o'er Whitby Scour* (220), aquatint, trial proof before the birds, signed, £13 10s. ; ditto, signed proof, £15; *A Slant or Light in Polperro Harbour* (228), mezzotint, signed proof, £5 5s. ; and *The Sun went in his Wrath* (241), mezzotint, unique proof from the plate prepared for re-rocking, signed, £8; ditto, early trial proof, signed, £7 10s. ; and ditto, signed proof, £10.

Included in Mr. Bliss's collection were a few other examples of modern etching, among which signed proofs of *The Big Grotto*, final state, and *The Valley of Time*, by Mr. Augustus E. John, made £4 7s. 6d. and £4 17s. 6d. respectively. The highest price realized during the sale, however, was £68 for a signed proof of Mr. Muirhead Bone's *Somerset House*, which was catalogued under the heading of "Other properties." Other lots coming under this heading included the following—all signed proofs:—Andrew F. Affleck, *Hotel de Ville, Bruges*, £5 2s. 6d. ; Frank Brangwyn, *Bridge at Alcantara, Sicily*, £9 9s. ; and *Il Traghetto, Venice*, £5 5s. ; Charles Conder, *Six lithographed Drawings from Balzac*, in portfolio, £25; and Hedley Fitton, *Rue de Hotel de Ville, Paris*, first state, £21.

ON December 1st Messrs. Christie disposed of the books belonging to the late Mr. J. H. Fitzhenry, as well as various other properties. Mr. Fitzhenry was chiefly



interested in old French bindings, the most noteworthy specimen of which was afforded by a copy of Paulus Jovius, *De Romanis Piscibus*, 8vo, 1531, which had once belonged to that famous bibliophile Jean Grolier, and still

retained the calf binding (rebacked) tooled with a design of scrolls and leaves and Grolier's name at the foot, in which he had had it bound for his library. It was, of course, on this account that the volume made £180. Other items included *Henres présentées à Madame la Dauphine, par Theo. de Hansy*, 8vo, Paris, s.d., mor. ex., tooled and inlaid, g.e., by Padeloup, £32; *Almanach Royall, année 1772*, 8vo, mor. ex., g.e., with the arms of Louis XVI. (Dauphin) on sides, £18 10s. ; S. Bellin, *Le Petit Atlas Maritime*, 4to, Paris, 1764, contemporary mor. ex., g.e., with arms of Louis XVI. on sides, £40; and Pierre de Rossard, *Œuvres*, 8vo, folio, Paris, 1609, contemporary mor. ex., by Clovis Eve, £68. Mr. Fitzhenry's library also contained a number of standard works relating to art, among which may be noted G. C. Williamson, *Catalogue of Mr. J. Pierpont Morgan's Collection of Miniatures*, 4 vols., privately printed, 1906-8, 1/2-mor. ex., uncut, t.e.g., £22; and Burlington Fine Arts Club,



## In the Sale Room

*Catalogue of the Exhibition of Bookbindings*, coloured plates, etc., folio, 1891, buckram, uncut, £7 15s. The other properties included Graves and Cronin, *History of the Works of Sir Joshua Reynolds*, 4 vols., impl. 8vo, 1899-1901, orig. ½-mor., uncut, t.e.g., £48 10s.; Julia Frankau, *William Ward and James Ward*, with portfolio of 40 mezzotints, etc., folio, 1904, cloth, £10 10s.; and John Raphael Smith, with portfolio of 50 reproductions, folio, 1902, £10 15s.

The total of £2,269 7s. 6d. realized by the two days' sale, held at Messrs. Sotheby's on December 2nd and 3rd, of books and autographs belonging to Eliot Reed, Esq., of Hampstead Heath, was largely accounted for by the last-named items. Amongst these were a collection of relics relating to Lord Nelson, inlaid to folio size and bound by Riviere. They included six autograph letters of the Admiral, two of his manuscripts, an autograph letter of Lady Hamilton, and various letters, documents, and engravings. The lot made £124. The lists of the New Year gifts received and presented by Queen Elizabeth, Jan. 1, 1559, written on both sides of a vellum roll, and bearing four signatures of the Queen, brought £64. Among the signed autograph letters were included the following: J. B. Bossuet, Bishop of Meaux, four pages, 4to, dated from Paris, November 24, 1691, to Madame d'Albert de Luynes, £23; Benjamin Franklin, two pages, folio, Philadelphia, March 1, 1755, to Mr. James Parker, on the conduction of lightning by wires, £26; David Garrick, eight pages, 4to, July 9, 1777, to Hannah More, whom he addresses as "My dearest of Hannahs," £32 10s.; Oliver Goldsmith, one page 8vo, in the third person, bound in mor., with two portraits, £25 10s.; Thomas Gray (signed by initials), 1¼ pages 4to, Old Park, July 19th, 1762, to William Mason, his biographer, £25 10s.; Charles Lamb, one page folio, February 24, 1823, to Walter Wilson, £32 10s.; Marie Antoinette, one page 8vo, to the Princess of Condé, £23 10s.; Andrew Marvell, two pages folio, 1671, to Sir Henry Thompson, £22; Sir P. P. Rubens, in Italian, one page folio, 1627, £41; and Jonathan Swift, 1½ pages 4to, Dublin, July 15, 1732, to Benjamin Motte, the publisher of *Gulliver's Travels*, £20 10s. The original autograph manuscript of Wilkie Collins's well-known novel *No Name* was priced at £40; and that of Anthony Trollope's *The Way we Live Now*, with the 18 pen-and-ink drawings made by Sir Luke Fildes to illustrate the work, at £46. Among the books, a copy of the 1570 edition of Sebastian Brant's *The Ship of Fools*, translated into English by Alexander Barclay, printed by John Cawood and containing 118 woodcuts, in the original vellum binding, brought £20—a moderate price for what was recommended by the auctioneers as "probably the finest copy known." Interest was attached to copies of the first and second parts of Bunyan's *Pilgrim's Progress* from the scarcity of the particular editions they exemplified. The former, the 10th edition, sm. 8vo, printed for Nathaniel Poynder, 1685, mor. ex., g.e., by Riviere, brought £15; and the latter, the 2nd edition of the second part—hitherto undescribed by bibliographers—sm. 8vo, Poynder, 1687, similarly bound, £25. Other

works included John Eliot, *Strength out of Weakness, or a Glorious Manifestation of the further Progresse of the Gospel amongst the Indians in New England*, 4to, M. Simmons for J. Blague, 1652, mor., g.e., by Riviere, £22; the sequel to this work, by the same, entitled *A Late and Further Manifestation of the Progress of the Gospel, &c.*, 4to, M. Simmons, 1655, mor., g.e., by W. Pratt, £33; Mrs. Glasse, *The Art of Cookery, &c.*, first ed., folio, 1747, mor. glt., g.e., by Riviere, £15 10s.; and the earliest issue of the first edition of Swift's *Gulliver's Travels*, two vols., 8vo, 1726—with the portrait having the name beneath instead of on the oval—calf gt., £38.

The library of the Venerable W. F. J. Kaye (deceased), Archdeacon of Lincoln, was only noteworthy as containing four early editions of works by Ben Jonson and one by Thomas Dekker, the five volumes realizing £1,130. The principal contribution to this was made for a fine clean copy of Ben Jonson's *Every Man Out of His Humor*, sm. 4to, printed for Nicholas Linge, 1600, which realized £315. This is one of the two earliest editions of the work, the other having the imprint of William Holme, with the same date. A copy of *Every Man in His Humor*, sm. 4to, Walter Burre, 1601, made £200; *The Fountaine of Selfe-Love, or Cynthia's Revels*, sm. 4to, Walter Burre, 1601, £225; and *Poetaster, or the Arraignment*, sm. 4to, printed for M.L., 1602, £275. All these copies were in remarkably good condition; each measured 7½ in. by 5½ in., and was unbound with rough fore edges. The same size and description applied to a first edition of Thomas Dekker's *Satiromastix, or the Untrussing of the Humorous Poet*, which he wrote in answer to Jonson's *Poetaster*. This was a better copy than the one sold in the Huth sale, and realized £115 against £65.

There were some expensive rarities contained in the collection of books, manuscripts and autographs, the property of a well-known American amateur, which was dispersed at Messrs. Sotheby's on December 10th, and realized £5,186 16s. 6d. The highest priced item was a copy of the first collected edition of *Francoys Villon's Poems*, sm. 8vo, printed in Paris 1532, and finely bound, mor., g.e., by Trautz-Bauzonnet, which made £700; a copy of a later, but very scarce, edition, 12mo, 1533, bound, mor. ex., by Mercier, realized £180; a tall copy, measuring 5½ in. by 3½ in., of the first edition of Isaac Walton's *Compleat Angler*, cr. 8vo, 1653, in a contemporary black morocco binding, sold for £560—a little under half the record price; whilst a first Kilmarnock edition of *Burns's Poems*, measuring 8½ in. by 4½ in., roy. 8vo, 1786, mor. ex., by Riviere, went for the moderate price of £255. One of his manuscript copies, three pages folio, of *The Jolly Beggars* made £200, and another of two of his love-songs, three pages 4to, £95. The original autograph manuscript of Thomas Gray's Pindaric ode, *The Progress of Poetry*, and an additional verse to his Elegy, were bound up with a copy—said to be Gray's own—of R. Bentley's designs for six of Gray's poems, folio, 1753, mor., g.e., by Riviere; these additions caused the volume to realize the substantial sum of £420. Mark Twain's original autograph manuscript of *A Yankee*

at the Court of King Arthur, 400 pages, 8vo, made £100. Other important lots included : William Shakespeare, the second issue of the third folio with the seven spurious plays annexed, folio, 1664, mor. ex., g.e., by Lloyd, £122 ; and the original autograph MS. of Swinburne's *Ode on the Proclamation of the French Republic*, with printer's marks, eight pages, folio, £61.

On December 11th and 12th Messrs. Sotheby held a two days' sale of books and manuscripts from various sources. Among the interesting items was a copy of the first London Directory, entitled *A Collection of the Names of the Merchants living in and about the City of London*, 8vo, printed for Sam Lee, 1677, mor., which brought £22 ; a relic of Thackeray, Dickens and other contemporary writers was afforded by six volumes recording the Proceedings at the Sixth, Seventh, Ninth, Tenth, Thirteenth and Eighteenth Anniversary Festivals of the Royal General Theatrical Fund, 1851-63, four of the volumes being in the original cloth, and the others in the original paper covers, and that for the Thirteenth Festival, when Thackeray was in the chair, which is by far the most rare, being enclosed in a morocco slip case ; the lot realized £125. Another Thackeray relic was a copy of his scarce *Flore et Zephyr*, issued as *par Théophile Wagstaffe*, without letterpress, in which Thackeray, disappointed in his hopes of becoming a painter, endeavoured to turn his sketches to some account. The nine plates (including wrapper title) it contains were lithographed by Edward Morton, and the book was published March 1st, 1836, in London and Paris. Its present scarcity may be gauged by the copy described—an unusually perfect one—making £205. An extra illustrated copy of *The Memoirs of Paul Vicomte de Barras*, translated by C. E. Roche, four vols., 8vo, extended to 15 vols., folio, by the addition of portraits, views, caricatures and autographs, which was sold on behalf of Sir Herbert Raphael, Bt., realized £350 ; *The Booke of Common Praier noted*—an adaptation of plain chant to the first liturgy of Edward VI. by Nicholas Marbecke—4to, Richard Grafton, 1550, orig. calf, a volume of great rarity, brought £170 ; Audubon, *The Birds of America from Original Drawings*, Vols. I.-III., in 7,350 coloured plates only, elephant folio, 1827-35, old rus. gt., £200 ; Gould, *Birds in Australia*, 7 vols., coloured plates, 1848-69, six vols. in ½ mor., g.e., the supplement in five parts as issued, £165 ; Shakespeare's second folio, fol., Robert Allot, 1632, mor., £220 ; and Napoleon I.'s copy of *Racine's Œuvres*, 3 vols., with frontispiece and 56 plates, folio, Paris, 1801-5, bound in red mor., ex., with Napoleon's arms impressed on the sides of each cover, £148.

ON December 2nd Messrs. Christie disposed of the collection of furniture of the late Walter Behrens, Esq., of Fallowfield, Manchester, when 163 lots were sold for a total of £6,437. A Jacobean oak side-table, the frieze elaborately carved with Saint George and the Dragon, etc., and inscribed with "G.V.EY 1618," on carved

tapering baluster legs, 9 feet long, realized £1,050 ; a small narrow clock by Thomas Tompion, London, with brass dial, in tall walnut-wood case, slightly inlaid, 6 ft. high, £136 10s. ; an Adam mahogany sideboard of serpentine shape, with carved foliage border and carved legs on claw feet, 7 ft. 6 in. wide, £162 15s. ; a pair of Adam mahogany pedestals, carved with rams' heads, etc., 52 in. high, 22 in. diam., and a pair of vase-shaped knife boxes, *en suite*, £152 5s. ; a Chippendale mahogany settee in the Queen Anne taste, the back carved at top and the arms terminating in lions' heads, on carved cabriole legs and claw-and-ball feet, 63 in. wide, £294 ; a German table clock in rectangular brass case with numerous dials, 19 in. high, 17th century, £136 ; and a French small secrétaire in black lacquer with Chinese landscapes in gold, mounted with chased ormolu borders, 26 in. wide, £120.

The late Mr. A. G. Storr's collection of old English furniture, Chinese porcelain and Persian rugs, dispersed by Messrs. Christie on December 10th and 11th, proved to be of greater value than his pictures. The item which provoked the greatest competition was the Master's chair of the Fruiterers' Company, a mahogany arm-chair of the Chippendale period, of unusual size, most elaborately carved, supported on carved cabriole legs and terminating in ball-and-claw feet. The Fruiterers' Company endeavoured to regain their lost possession, which is said to date from about 1740, but the final bid of £945 was against them. A Beauvais tapestry fire-screen woven with Dutch peasants dancing, in rosewood frame with chased ormolu borders, 48 in. high, 32 in. wide, made £204 15s. ; a 16th century Persian rug, 9 ft. 6 in. by 6 ft., £367 10s. ; and a Chinese bottle of apple-green, with compressed oviform body and cylindrical neck, 17 in. high, £131 5s.

Captain Weyland's collection of porcelain, sold by Messrs. Christie on December 17th, included a pair of old Worcester small two-handled vases and covers, painted with birds in oval panels, with gilt scroll borders on mottled blue grounds, 6 in. high, £163 ; and a Chinese dinner service—Kien Lung—of 143 pieces, enamelled with a European coat of arms in colours, in gilt scroll mantling, and with flower sprays in famille rose, £336. Among the tapestries sold on the same day by the order of the trustees of the will of the late H. G. Brandreth, Esq., of Dunstable, a set of three panels of Gobelins woven under Lefevre, and depicting Bacchanalian and classical subjects on oblong panel—8 ft. high, 11 ft. wide, another 8 ft. high, 8 ft. 11 in. wide, and the third 8 ft. high, 7 ft. 6 in. wide—brought £1,575 ; whilst a pair of upright panels of Brussels tapestry, belonging to an anonymous owner, woven with the arms of King William III., with classical figures and military trophies, one signed I. Coenot and the other Jancobus—one 9 ft. 6 in. high, 7 ft. 10 in. wide, the other 9 ft. 5 in. high, 7 ft. 8 in. wide—made £1,365. At the same sale a slip-ware dish, decorated with fleur-de-lys and conventional foliage in trellis border, inscribed by Thomas Toft, 18 $\frac{3}{4}$  in. diameter, realized £141 15s.

## Furniture and Objects of Art



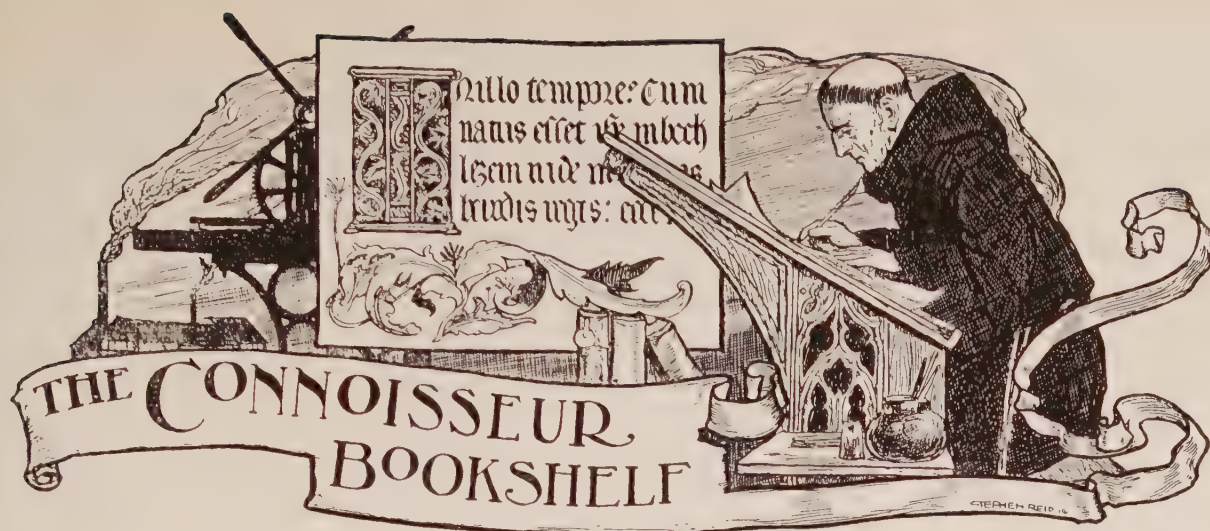


# SWANSEA PLATES

- No. 1.—Painted with apples, by Morris, in Mrs. Percy Buckley's collection.  
 No. 2.—Painted with garden flowers, by Pollard. in Miss Isabel Mauvel's collection.  
 No. 3.—Painted with wild roses, sheedwell, and wild strawberry, by Pollard, in the Author's collection.  
 FROM "OLD ENGLISH CHINA," BY MRS. WILLOUGHBY HODGSON. (GEORGE BELL AND SON)







THE two sumptuous volumes in which are enshrined Signorina Elisa Ricci's account of *Old Italian Lace*

**"Old Italian Lace,"** by Elisa Ricci. 2 Vols. (William Heinemann £6 6s. net)

offer a wealth of illustrations of the lace-maker's art which are unexcelled by those of any similar publication. Altogether over eight hundred examples of lace-work are illustrated, and in every instance the illustrations are sufficiently large to fully illustrate

the details of the pattern exemplified, a large proportion being full-page plates. Not the least interesting are the reproductions of pictures by old masters, chiefly of portraits, in which lace figures as part of the costume of the subject, or as an ornamental adjunct to some of the accessories. In this many of the earliest patterns

and forms of lace are shown which would otherwise be unrecorded. In several of these, when monochrome has not been sufficiently explicit for the illustration of the theme, colour has been employed, and these colour plates are among the best of their kind, whilst in others photogravure has been used to good effect. The book may be described as a beautiful work on a beautiful subject; whilst Signorina Ricci's letterpress, if somewhat overshadowed in importance by the superb series of plates, is both interesting and adequate. The work is divided into two parts, the first volume being devoted to needle-made and the second volume to bobbin-made lace. In a sense the volumes may be regarded as distinct works, as the themes are treated separately, and each volume is entirely self-contained.



REMAINS OF THE SO-CALLED TEMPLE OF NEPTUNE, NOW THE EXCHANGE  
FROM "PRINTS BY PIRANESI OF VIEWS IN ROME" (BATSFORD)

The origin of lace may be ascribed to the cleanly habits which came into vogue among the upper classes during the later Middle Ages. In the fifteenth century washable body-linen began to be generally used, and presently people felt the necessity of having some washable adornment attached to it. For at first, and indeed throughout the century, women continued to put the same work of coloured silk and gold on their linen as on rich silken fabrics; but "during the latter half of the century some attempts were made to invent a trimming more suitable for washing fabrics, resulting in a work of white in relief upon white, satin and curl stitches mingled, and nearly always following a line dividing the stuff in even squares, defined by a drawn stitch in open-work. After this first step, expert embroideresses tried new effects in transparencies, and were led unconsciously along the track towards the making of lace, an entirely new trimming, differing from the art of embroidery, which had its origin in the East, in that this novelty had the good fortune to be born in Venice and in the fifteenth century—that is to say, in a place and at a time when work of all kinds took an artistic form."

In this account of the origin of lace Signorina Ricci controverts those authorities who would place it back into ancient history, setting it down as an invention of the Egyptians. To the claims advanced on behalf of the latter people, which are mainly supported by the alleged discovery of some fragments in tombs belonging to the eighth and ninth centuries B.C., the authoress replies that "these examples, besides being very few in number, are not unquestionably genuine. The point is not of much importance, save perhaps to emphasise the facts that lace-making did not emerge from an embryonic state in those distant ages, and that it died out and perished completely." The evidence which would seem to invest lace with an earlier origin than that of the late fifteenth century is equally inconclusive. It is chiefly based on the representations of lace which are said to occur in early pictures; but Signorina Ricci has closely examined the examples adduced, and is able to show conclusively that the so-called lace is merely embroidery. The truth is that early lace was a development of embroidery, so closely allied to it that it is difficult to say where one ends and the other begins. An embryo form from which lace developed—"a phantom of lace" the authoress calls it—is shown in the specimen of open-work stitch, used for joining seams in shirts and pillow-slips, depicted in a fresco by Gozzoli, dated 1465. It is only a small insertion of two meshes stitched to the hem of the coverlet in which St. Monica has her last vision. Real lace makes its first known appearance in pictorial art in a fresco, *Portrait of the Family of Giovanni il Bentivoglio*, painted by Lorenzo Costa in 1488, a detail of which is given showing Bentivoglio's three daughters, who have at the necks of their gowns various insertions of lacis which are supposed to be the trimmings of their chemisettes. That this plain lacis simply embroidered in linen-stitch should have been held good enough to

ornament the gala attire of princesses, and that it was carefully reproduced by the painter, shows that at the close of the fifteenth century the first specimens of lace were rare and were prized for their novelty.

The earliest Italian forms of lace, *modano* or *lacis*, drawn thread work, and *buratto*, were closely akin to embroidery. It was early recognised "that the only thing which gives variety, lightness, and beauty to white thread work on white linen was transparency, and embroidery was executed on materials of extraordinary delicacy to attain this quality." Already efforts were being made to find a method representing light and shade by means of heavy stitches on the light foundation, still further lightened here and there by perforations made by pulling the stitch. But when workers desired to make the design clear upon thicker fabrics, it was necessary to find a means of detaching the outline from the groundwork and lightening this by some artifice, and so the step was taken of interrupting the close substance of the linen by transparent slips. Once this was done, "the glowing fancies of expert embroiderers led them to trace the most varied geometrical figures in linen-stitch among the square meshes, which were soon to be further embellished with foliage, ornaments, animals, figures, and whole histories."

By reason of the easiness of execution of both mesh and linen-stitch, this sort of lace—the first ever made—never fell into complete disuse. It is too long a task to follow Signorina Ricci into the early developments of the art, the introduction of drawn linen work, and the use of coarse linen called *buratto* "for the quick and easy attainment of the drawn thread effect." Drawn thread work led rapidly to cut linen, which prepared the way for "Reticello," and after that came "Punto in Aria"—a stitch in the air—which may be regarded as the culmination of needle-made lace.

Needle-made lace was largely the work of the rich, all the ladies of Venice, and the other countries to which the fashion spread, beguiling their leisure by its production. Bobbin or pillow-made lace, which was introduced later, was not so aristocratic in its origin; it "was born and flourished among the women and girls of the middle-classes and the populace." Its invention is claimed by both Venice and Flanders. Signorina Ricci advances a considerable amount of evidence to show that the former country has best claim to the honour, but in Flanders, even if they did not invent, they produced a linen thread for its manufacture which in fineness transcended any of the threads made in Italy. The great charm of the Italian bobbin laces is less in their delicacy than in the beauty, originality, and freedom of their design. In its manufacture, as in that of needle-lace, Venice again took the lead, and Venetian patterns were imitated throughout Europe; but the Venetians appear to have kept their patterns for bobbin-lace too much apart from those intended for needle-lace, a distinction which may have preserved the beauty and quality of the former, but which hindered its progress and evolution, and the city was presently outdistanced in the manufacture by Genoa. Space will not permit one to follow



Signorina Ricci into her description of the distinctions and characteristics of the various kinds of old lace made in the different Italian cities, but her account of them, helped as it is by the profusion of excellent illustrations, constitutes a thorough exposition of the subject, and her book may be confidently recommended for perusal and study to all those who are interested in beautiful lace.

**"Old English China," by Mrs. Willoughby Hodgson (G. Bell & Sons. 25s. net)**

MRS. WILLOUGHBY HODGSON'S latest work on *Old English China* will add to her reputation as a writer on ceramics. Without going very deeply into the subject—which would, indeed, be hardly possible with such an extensive theme—she conveys a substantial amount of knowledge in a pleasant and interesting manner. Her book, instead of being a general history, is composed of a series of separate monographs on all the principal English factories, which adds to its handiness as a work of reference. There is an additional chapter on "How to arrange and use Old China," which contains some valuable hints on the subject, and another on "A Plea for the China-closet," which is more utilitarian in theme than its title would imply. The volume is well mounted, and the plates in colour exceptional in quality. For the half-tone blocks so much cannot be said, however they partake of the attributes of Longfellow's little girl, who, "when she was good, she was very very good, and when she was bad, she was horrid." A few of them are either taken from poor negatives or badly printed, and are quite out of keeping with the otherwise high character of the book. In her letterpress, Mrs. Willoughby Hodgson seems more at home with the older and best-known factories, though for this, considerations of space may be largely responsible, for it is obviously impossible to write as interesting or as full a monograph in one or two pages as in a dozen or twenty. Amongst her best chapters are those on Bow, Chelsea, Derby, "The Fry Collection of Bristol Porcelain," "William Littler and Longton



LADY WITH GUITAR BY JOHN PHILLIP, R.A.  
IN THE NOTTINGHAM ART MUSEUM

Hall," and "Billingsley and Pardoe at Nantgarw," some of which have already appeared as articles in THE CONNOISSEUR and elsewhere. In these the author is able to give not only a history of the factories concerned, but also an account and description of some of their principal productions, which will serve as a useful guide to the collector. As regards some of the factories which are still in existence, the author has hardly sufficiently alluded to the fact, a somewhat important point, for in many instances the modern firms produce similar wares and use the same trade marks as their predecessors, so that the marks are no guarantee of the age of the pieces to which they are affixed, and the collector has to be guided by other and more tangible signs. Mrs. Willoughby Hodgson, however, may be excused this oversight, as her book is obviously less intended as a guide to the advanced collector than as a general introduction to the various kinds of old English china, and as such it is excellently adapted for the purpose. To have explored the subject more exhaustively would have necessitated a far bulkier volume, or, rather, a succession of them, for English china is a most complicated

theme owing to so many of the factories imitating each other's productions; and in cases where a factory became extinct, its moulds were often secured and used by the imitators. Modern imitations of some of the more popular types have also been extensively manufactured in England and on the Continent—more especially in France. Of these the English pieces are generally frank reproductions, intended to deceive no one, and which will hardly deceive anyone but the veriest beginner. The French reproductions, however, are often of a distinctly different character, the originals being so cunningly counterfeited that it needs an expert to discriminate between the true and the false. Mrs. Willoughby Hodgson, if she does not enter exhaustively into these subjects, by no means neglects them, and an amateur may be well content to trust to her guidance until the time when he is so far

advanced as to require a specialized work on each of the varieties of china about which she writes.

IN his survey of *The Art of the Italian Renaissance*, Professor Heinrich Wölfflin traverses some well-trodden ground, yet finds much that is new to say upon his theme. As Sir Walter Armstrong points out in his preparatory note to the work, the writer takes "a somewhat novel point of view, that in fact of the craftsman himself, rather than that of the interpreter. Passing over the anecdotic and historical aspects of schools and periods, he has made a synthetic study of that completed form of art which has been described—mistakenly, he contends—as a return to classic ideals brought about by the study of antique models." Whether the Professor is right or wrong in his conclusions is a question susceptible of so many arguments, for and against, that one can only repeat Sir Roger de Coverley's well-known dictum: "that much might be said on both sides." Yet in approaching such a complicated theme one feels that it is unwise to view it from only a single standpoint, for it is impossible in this way to gain a full idea of it. Professor Wölfflin shows that Cinquecento art is a legitimate development of Quattrocento, but he fails to take due account of those extraneous influences which helped it to develop in this particular manner, and so his book must be accepted less as a judicial pronouncement than as the plea of a clever advocate who has brought forward only those facts which he thinks necessary to establish his case. These facts, however, are of the utmost value to the student of Renaissance. They include a clear exposition of the methods of the leading painters of the period and the rules which guided them in the composition of their individual pictures, while the Professor's criticisms of their merits are at once acute and discriminating. The volume is well illustrated, and is compact and handy in form.

MR. WALTER TYNDALE, R.I., is among the few artists who can write an interesting book as well as illustrate it. The letterpress of his *An Artist in Italy* is perhaps not quite so fascinating as that of his companion volume on Egypt, as he keeps more on well-worn ways and does not introduce one so much behind the scenes; yet to the orthodox traveller this is an advantage, as giving an account of places likely to be accessible to him instead of tantalizing him with a description of scenes into which he may not hope to penetrate. Mr. Tyndale's book forms an excellent guide to Venice and the hill towns of Tuscany; better, indeed, than an ordinary guide-book, because the information is more pleasantly conveyed and the volume is enlivened with the author's own experiences and informed with an artistic knowledge not likely to be at the command of the majority of guide-book

compilers. The most important feature of the work, however, is unquestionably the twenty-six full-page plates in colour reproduced from drawings by the author. The themes are such as afford full scope to Mr. Tyndale's pleasing and facile brush: cool-looking interiors of churches, outdoor scenes in the noonday glare, gorgeously blossomed gardens and tranquil evening effects, all set down with close observation, and, while in several instances showing strong and vivid coloration, never becoming exaggerated or unharmonious in their tonal quality.

In the centres of some of the older English cities like Norwich, the curious observer is impressed with the prodigal allowance of churches, which appears to be quite out of proportion to the necessities of the population. The natural inference is that the inhabitants have largely migrated from the district, and the excess of religious edifices is evidence of a period when it was more densely crowded. That such is not the case is incidentally shown by Mr. Francis Bond in his ably written introduction to *English Church Architecture*. The standard of church accommodation in these old towns was formerly the standard of the whole country, and recalls the time when England "was a land of churches," probably possessing more religious edifices when it did not contain a fifth of its present population than it does in the twentieth century. Norwich, which has already been cited as possessing too many, at present contains thirty-seven parish churches, yet before the Reformation it contained twenty others in addition; whilst at York, in 1377, "there was an average of a church for every 244 people, of whom probably less than half were adults." Part of the cause of this overplus of religious edifices lay in the fact that many of them were built for other uses than a church is put to at the present time. The larger churches, almost without exception, were built not for the purpose of congregational worship, but for the use of the clergy and monastic orders. In these, "at short intervals, prayer and prayers were ever being offered to God," lay worshippers might join in the services if they wished, but for their primary use the humbler parish churches were built, sometimes—as in the case of St. Margaret's, Westminster, which adjoins the Abbey—side by side with the more important edifices. Thus, besides parish churches and cathedrals, which are practically the only two categories of churches required at present, there were churches of monks, canons, collegiate and other varieties of churches, each variety set aside for a different purpose, and consequently designed on a different principle from the others. To understand mediæval church architecture, it is good to know "not only how a church was built, but why it was built, who built it, who served in it, who worshipped in it, and what manner of worship was theirs." Mr. Bond has given this information very fully in his introductory chapters, in which he has included lists of churches reserved for special purposes.





RINGLAND HILLS, COSTESSEY, NORWICH BY JOHN SELL COTMAN IN THE NOTTINGHAM ART MUSEUM

From the planning and construction of these greater churches he goes on to describe the planning and growth of the parish churches, whilst the rest of his monumental work is devoted to a consideration of the different parts of the church structure, such as the vaulting, walls and arches, window tracery, doorways and porches, roofs, towers, spires, and the principles of general design. In a sense, the text is subsidiary to the 1,400 illustrations which accompany it, but this is only because the author has wisely chosen to elucidate the points to which he calls attention by concrete examples. These illustrations are aptly chosen to bring out the architectural features it is desired to represent, and constitute what is probably an unrivalled record of English ecclesiastical architecture. It is difficult to speak in too high praise of the work. Mr. Bond has explored his subject from end to end.

THERE has been issued by Messrs. Batsford for private circulation a handy little *Catalogue of Prints of Views in Rome and Paestum*, by G. B. Piranesi, which records 119 selected examples of this prolific etcher's works, with the prices at which they are offered. It is well printed, accurately compiled, and contains a number of excellent illustrations. Piranesi's works, thanks partly to Mr. Arthur Samuel's excellent monograph on the artist, are now enjoying a greater popularity than at any time since the great classical revival

of the eighteenth century, which he was one of the chief instruments in promoting. His prints then were largely sought for as records of classical design, and he was, perhaps, less appreciated as an etcher than as an archaeologist. It remains to posterity to do justice to him in the former respect. Directly or indirectly, he has exerted a profound influence on modern etching, anticipating in his best work many of those qualities which received fuller exemplification by the needle of Meryon, and being perhaps the first of the moderns to express topography in the terms of art.

THE well-mounted *Illustrated Catalogue of the Permanent Collection of Pictures, &c., at the City of Nottingham Art Museum*, a new edition of which has just been compiled under the supervision of Mr. G. H. Wallis, F.S.A., the art director, is an interesting record of what is undoubtedly one of the finest of our great provincial art collections. It now comprises about 800 items, which adequately illustrate the leading phases of modern English art, besides affording a representation of some of the best of the older school of British painters, and including examples—chiefly drawings—of a number of the continental old masters. The volume is illustrated by sixty excellent half-tone blocks, whilst the records of the pictures are accompanied by short biographical notices of the artists, compiled with care and accuracy. Though, like most





OXFORD: DIVINITY SCHOOL FROM "ENGLISH CHURCH ARCHITECTURE" (OXFORD UNIVERSITY PRESS)

public galleries, the collection includes works of popular and ephemeral types, the proportion is smaller than usual, and most of the examples are of a character that does credit to the taste of the donors and the director of the gallery.

THE issue of the second volume of Mr. Algernon Graves's *Century of Loan Exhibitions, 1813-1912*, serves

**"A Century of Loan Exhibitions,"** by  
**Algernon Graves,**  
**F.S.A.**  
**Vol. II., H to Q**  
**(Published by**  
**the Author**  
**£5 5s. per vol.)**

to emphasize the utility of this important work, which all those who are interested in tracing the pedigree and ownership of works by old and modern masters will be impatient to see completed. It forms a record of the majority of the important pictures belonging to private owners in England during the past century; and, in the case of English masters, furnishes a more exhaustive list of the artists' works than is generally to be found in their biographies. The present volume comprises list of works by those artists whose names fall between the letters H and Q, and thus includes such important records as those of Hals, Hobbema, Hogarth, Holbein, Hoppner, Lawrence, Millais, Morland, Murillo, and Ostade, besides others of scarcely inferior interest. Many of these lists have been largely reinforced by extracts from catalogues of exhibitions confined to the

work of a single master, which have been held in various provincial centres—a most useful addition, for such catalogues are apt to be overlooked by the London connoisseurs, and are consequently generally more rare and inaccessible than those of London exhibitions. A case in point is afforded by the list of pictures by W. J. Müller, where of 259 items recorded no less than 191 are taken from the catalogue of the great exhibition of this artist's works held at the Birmingham Art Gallery in 1896. Unfortunately in this instance Mr. Graves appears to have taken his extracts from an early edition of the catalogue, in which the sizes of the works shown were not recorded and one or two of the exhibits omitted or wrongly described. Thus the more important of the two portraits of Müller by Nathan Branwhite is not included, and the latter's Christian name is incorrectly given as Richard. Few critics would venture to suggest that Mr. Graves should have omitted the record of such an important exhibition from his work, yet its inclusion inevitably leads to the query why one or two "one man" exhibitions of practically equal importance should have been left out. Such, for instance, was the David Cox exhibition held at the Liverpool Art Club in 1875, which comprised 434 examples by the artist. The Alfred W. Hunt exhibition at the Walker Art Gallery, Liverpool, in 1897, might also have some claim for consideration. In recording the New Gallery Exhibitions for 1897-8



## The Connoisseur Bookshelf

and 1899-1900 Mr. Graves appears to have omitted several pictures, an oversight into which he so seldom falls that one fancies in these particular instances the extracts relating to a small batch of artists, whose names begin with the letter M, have been mislaid by the printers. Among the painters whose records have thus been curtailed are Nicholas Maes, George H. Mason, George Morland, Albert Moore, Sir Antonio More, and W. J. Müller. In no case, however, were there more than one or two works by any of these painters shown, so that the necessary corrections can be added in a line or two of addenda. It is, of course, practically impossible in a work which, like this, contains nearly 30,000 items in each volume, to avoid one or two slips of this character, and the small number which have come to light under a close scrutiny is a conclusive proof of the care with which Mr. Graves has carried out his prodigious task. In the third volume will be contained the names of all those artists whose names come under the initials R, S, and probably T, a group which includes several of the masters whose work is most profusely represented in English collections—Raeburn, Rembrandt, Romney, Rubens, Turner, and that most prolific of all English portrait painters, Reynolds. We have had an opportunity of seeing the advance proofs of the last-named artist's record, in whom Mr. Graves, as the compiler of the *History of the Works of Sir Joshua Reynolds*, has special reasons for being interested. His list of exhibits by this painter fills 73 pages and comprises nearly 2,500 items, a record which will make the third volume of *A Century of Loan Exhibitions* well worth securing by the fortunate possessors of the *History* merely as a supplement to that valuable work. It is to be regretted that many of the items recorded in Mr. Graves's volumes have reference to works which have now gone abroad, but evidence is afforded that these losses have been balanced—partially at all events—by the lists of pictures by Corot and the other members of the Barbizon school, Israels and the Hague school, and other works by modern foreign masters imported from abroad. Such exchanges of pictures have always been going on; and it has been accompanied by an extensive reappraisal of the valuations of works by various of the masters. A study of Mr. Graves's book reveals the fact that many of the artists popular with collectors fifty or a hundred years ago are now nearly neglected, whilst others then neglected have come into vogue. Another turn of the wheel of fashion may reverse the order of things, in which case the prolific sales of English-owned pictures at high prices which are taking place at the present time will prove not to have been an unmixed evil.

**"Hogarth" and "Fragonard": "Great Engravers' Series,"** edited by Arthur M. Hind  
(William Heinemann, each 2s. 6d. net)

It appears somewhat disproportionate measure for the same sized volume to be allotted to the consideration of Hogarth as an engraver as the one devoted to "Fragonard, Moreau le Jeune and French Engravers, Etchers and Illustrators of the Later Eighteenth Century." The

disparity appears the greater because Hogarth, though a great artist, was by no means a great engraver, the themes of his prints being almost invariably more interesting than his manner of setting them down. As Mr. A. M. Hind points out: "He never finished engravings with that precision that is part of the line engraver's convention. His inventive genius would have found a much more responsive medium in the freer touch of pure etching. As it is, in the majority of his plates, he merely adopted the methods of engraving on which he had been brought up as an apprentice to a freer and hybrid handling, in which graver work was blunted and coarseness while etching seldom had effective play." The work of the later eighteenth-century French engravers was in direct antithesis to this. Their themes were not always worthy of their powers, but whether they worked in line or etching—etching in this instance being commonly represented by aquatint—the greater masters almost invariably attained the finest technical expression of which their mediums were susceptible. Moreover, the late eighteenth century was a period of great fecundity in French engraving, and master craftsmen were numerous. Mr. Hind does perhaps as much justice to their merits as is possible in the space allotted to him, but the compression necessary robs his work of most of its value. The illustrations to both books are well selected, and the plates by Hogarth—whose coarse line is often improved by its reduction to a smaller scale—reproduce very well; those of the Frenchmen, however, lose very much by reduction, and the plates do scant justice to the brilliance and clarity of the originals.

WHEN does age become too frosty "for the blossoming of romance"? Mr. J. E. Crawford Flitch, in his *Little Journey in Spain*, suggests that at fifty-five the blossoming season is over, yet one doubts if either the historian or novelist would bear him out in this contention. Henri IV. of France was in his fifty-eighth year when his pursuit of Charlotte de Montmorency led him to embroil Europe in a war; Swift fifty-six when he broke Vanessa's heart; Sir William Hamilton sixty-one when he married Emma Hart; and Sir Pitt Crawley must have been that age or thereabouts when he went down on his knees to Becky Sharp. With these examples in the background one cannot wholly agree with Mr. Flitch in dismissing the legends which link Francisco José Goya y Lucientes in a romantic connection with the beautiful Duquesa de Alba as wholly "wild and improbable." The author, however, is to be congratulated on resisting the temptation to further embroider this already over-embroidered episode about which so little is actually known and so much surmised. Goya, however, though the main theme of Mr. Crawford Flitch's book, by no means monopolizes the author's attention. During his pilgrimage in search of artist's pictures he turns an enquiring eye towards the Spain of to-day and the

## The Connoisseur

vestiges of the Spain of the past, and in this way is able to set down a vivid picture of Spain and her people which forms a fitting background to the presentment of Goya and his art. One, indeed, cannot understand the great painter's work without knowing something of the environment and influences which helped to create it, for Goya's art, in all its phases, is racy of the soil, and more emphatically Spanish than even that of Velasquez or Ribera. Mr. Crawford Fitch visited all the towns in Spain which are intimately connected with Goya, beginning with Fuendetodos, the little Aragonese hamlet where the artist first saw the light, and ending with Madrid, where much of his best work is enshrined in the Prado. His book gives one of the most vivid ideas of the man and his art that has yet been formulated; and even though the connoisseur may think the divergations into the current life of Spain somewhat distracting, the general reader will probably regard the chapters containing these as being among the most interesting portions of the volume.

**"The Message of Greek Art," by H. H. Powers, Ph.D.  
(New York: The Macmillan Company)**

A PROFUSELY illustrated volume of considerable value to students and a feast of intellectual food to others is

*The Message of Greek Art*, by H. H. Powers, Ph.D., the author of *Mornings with Masters of Art*. The message is conveyed in simple language, which enhances the charm of the work, which—and this is no mean compliment to the author—could be used with great advantage in the schools where our budding youth crave so earnestly for a clear understanding of things Greek. This is not, however, a history of Greek art, and this Mr. Powers tells us in the first line of his book. He has not set out on a voyage of discovery; on the contrary, he has wandered in the discovered country, and the *raison d'être* of his endeavours is, that the known being so inaccessible, "few enjoy what he has found enjoyable, or feel the inspiration which he has felt." This regret mothered the work. His chapter upon the Ægean civilisation is pregnant with information and shrewd observations, as is also that portion of the book which deals with the question of why the Greeks painted the Parthenon. Plates of vases, coins, statues, and architectural achievements are essential to a publication of this kind, and the author has been singularly successful in this direction, giving the student views of beautiful works which, being so scattered about the world, are inaccessible to the ordinary individual, especially in this age when considerable energy in confined areas is required of the inhabitants of the globe.



FOUNTAINS: CHAPEL OF NINE ALTARS      FROM "ENGLISH CHURCH ARCHITECTURE"      (OXFORD UNIVERSITY PRESS)





NEW HALL HELMET-SHAPED CREAM EWER

MASON'S IRONSTONE PLATES AND COFFEE MUG

*In the collection of Mr. Romolo Piazani*

FROM "OLD ENGLISH CHINA," BY MRS. WILLOUGHBY HODGSON. (GEORGE BELL AND SON)







THE second National Loan Exhibition illustrating *Woman and Child in Art* is one of the finest collections of Old Masters brought together during recent years. The scheme of the exhibition is peculiarly adapted

to display English art in one of its strongest phases; for the English school has always been strong in portraiture, more especially in the portraiture of women and children. In a sense, English painters may be said to be the first who expressed an intimate acquaintance with womanhood and childhood in their works, for the Italian artists always approached the subject with some reserve. Either they idealised woman under the type of the Madonna, or represented her in formal guise, often beautiful, but generally gorgeously decked and unapproachable, so that what may be regarded as the finest representation of Italian womanhood — Leonardo's *Mona Lisa* — leaves

the subject of it an enigma. The same traits, which characterise Italian work also, though to a lesser extent perhaps, characterise the work of the other continental old masters. Van Dyck, for instance, invests his feminine portraits with grace and stateliness, but rarely, if ever, with intimate charm. These national traits are exemplified in the exhibition, in which the works shown are nearly

equally divided between English and continental masters. One of the most interesting examples of the former is Raphael's *Niccolini Madonna*, painted in 1508, and lent by Lady Desborough. The figure of the child, with its "forward, boyish expression," is a frank and unidealised transcript from nature, hardly in accordance with the dignity of the theme. In the rendering of the Madonna, with her sweet, deep-souled smile, one feels that the artist attains a spirituality which could hardly be matched in British art. The same theme is shown in Titian's famous picture from



CHILDREN BY HARRINGTON MANN  
EXHIBITED AT THE SOCIETY OF EIGHT EXHIBITION, EDINBURGH

Mrs. Ludwig Mond's collection, a work equally elevated in thought, and far more atmospheric in its expression, beautiful in its perfect tonality and the resonant quality of its brush-work. This picture has many of the characteristics of a superb Reynolds, showing, perhaps, more than any of the artist's other works, how largely to him the English painter was indebted for some of his finest characteristics. Reynolds, if not represented by any of his greatest masterpieces, is seen to great advantage, the *Mrs. Bonfoy*, *Mrs. Fitzherbert*, the fine *Children of the 1st Viscount Melbourne*, the somewhat faded *Lady Amabel* and *Lady Jemima Grey*, the handsome *Alexander, 10th Duke of Hamilton*, when a boy, and several other pictures, exemplifying his wonderful variety. Gainsborough's picture of *The Artist's Daughters* is one of his most fascinating presentments of girlhood, whilst his *Mary Bruce, Duchess of Richmond*, if showing the artist's indebtedness to Van Dyck, is a magnificent piece of colour. The finest Lawrence is perhaps the portrait of *Queen Charlotte*, one of his earliest pictures, in which there is more quality of paint and less meretricious brilliancy of effect than in any of his other examples shown. There are several fine Romneys and Hoppners, the best of the latter, however, showing the influence of Reynolds somewhat over obtrusively. One must pass over the Van Dyck, the two examples by Rubens, and the other works of famous masters, to go to the surprise of the exhibition, the almost life-sized equestrian *Portrait of Henry, Prince of Wales, son of James I.*, by Isaac Oliver, the miniature painter. This is perhaps the only large oil picture which can with any certainty be attributed to the artist. The work is most interesting as a fine—one is almost tempted to say superb—example of native English portraiture painted anterior to the time of Van Dyck. The picture is strongly painted, the coloration fine, and though the composition is somewhat overloaded with detail, this is atoned for by the fine decorative effect of the whole. Such a picture would be an ideal acquisition for the National Gallery, in which the work of early native painters is far too sparsely represented.

THE exhibition of Early English earthenware at the Burlington Fine Arts Club forms a record—a temporary one, alas!—of the beginnings of our native ceramic craft such as it would be difficult to match elsewhere.

#### Early English Earthenware

Whilst fully large enough for adequate illustration, it is not so large as to weary the visitor. The examples selected—for which some of the best public and private collections have been laid under temporary lien—are among the finest of their kind, and, generally speaking, there is an absence of duplication; so that each example shown displays, if not a different phase of the potter's craft, at least some variations from the other specimens of a similar nature.

For the most part Early English pottery making, as illustrated by the exhibition, appears to have been indigenous to the soil and little susceptible to foreign influence. It was a peasant craft evolving work, "quaint,

homely, and unsophisticated,' but in its higher manifestations showing a feeling for decorative effect and colour arrangements which elevates its most able exponents from mere craftsmen to artists. The period of such work, however, is hardly reached until the seventeenth century. Before then, the best craftsmanship was shown in the monasteries, and was probably largely influenced by foreign inspiration and largely executed by foreign artificers. This would especially apply to mediæval tile-work, which reached its highest perfection as early as 1270, when the splendid pavements at Chertsey and Halesowen were laid down. Some fragments of these and other encaustic tiles of the same period are lent by Captain C. Lindsey, which are worthy to rank beside the carved wood-work and stained glass of the same period both in the artistry of their design and the perfection of their technique. A single tile from the Abbey of Le Dale, Derbyshire, of about the same date, lent by Mrs. Hemming, bears for a design twenty-five squares with the alphabet in Lombardic letters reversed. This, if possessing little artistic merit, is of interest as giving an instance of a monastic worker of palpably foreign origin. One would surmise, from the total extinction of encaustic tile making at the dissolution of the monasteries, that the craft was imported from abroad, largely practised by foreign workmen, and never struck firm root here. That it was not wholly used for the adornment of religious edifices is illustrated by the exhibition of a large section of the paved floor of Canynges House, Redcliffe Street, Bristol, in which the tiles are combined in an elaborate heraldic device very beautifully patterned.

In the domestic wares of the same period, of which there are numerous examples, there are so many likenesses apparent to continental and even Asiatic work that one is inclined to ascribe their inspiration, if not their actual manufacture, to the monastic potters. At any rate, they show a higher order of artistic development than that of the wares produced after the dissolution of the monasteries. The few examples of the Tudor period shown, if English in their origin, are hardly English in their characteristics, and one may agree with Mr. R. L. Hobson, who, in his able introduction to the catalogue, ascribes a great portion of the work to Flemish potters settled in England. One does not get to what may be described as indigenous native pottery until the slip-wares of the seventeenth century. In these one feels that one is on firm ground, for, as Mr. J. W. L. Glaisher tells us, in his note on the subject in the catalogue, "although slip decoration is necessarily one of the most widely spread modes of ornamenting pottery, there is a peculiarity, and I might say a charm, about the English slip-wares . . . which distinguishes them from all others." One would say that a portion of this charm is their homeliness. These posset-pots with their many mouths, curious puzzle-jugs, fuddling cups with their numerous bowls, and toad-mugs with pot toads fashioned at the bottom to surprise the drinker, all bespeak a mirth-loving and hospitable race, and impress us more with the kindly nature of our peasant and



yeoman ancestors than any number of histories. The greatest glory of slip-ware, however, is to be found in the great dishes of which the Toft family were the principal makers. These are finely exemplified, but many of the principal examples shown have already been described in *THE CONNOISSEUR*. For the same reason one cannot

linger over the other components of the exhibition—the Delft-ware produced at Lambeth, Bristol, and Liverpool; the wares of John Dwight and his successors, in which an English potter for the first time emulated the best stone-wares of the Continent, and in many respects surpassed them; and the salt-glaze wares which constituted the highest exemplification of English ceramic art anterior to the Wedgwood period. These phases of pottery are all superbly represented at the exhibition, which also includes examples of needlework and furniture. It is unsurpassed in interest by any of its numerous predecessors. The catalogue, which is admirably compiled, is prefaced by a learned and interesting introduction from the pens of Messrs. R. L. Hobson and J. W. L. Glaisher. One only regrets that the display, so well arranged and so perfectly expositioned as it is, could not be thrown open to a larger section of the public than are at present able to avail themselves of it under present conditions.

THE craving for originality is the curse of modern English art. The newer schools of painters are apparently

#### The New English Art Club

less concerned in producing good work than work which is like nothing that has been produced before. In this they are frequently so diabolically successful that the spectator can only hope the pictures will maintain their quality of uniqueness for all time. The new English Art Club is a peculiar sufferer from this craze; it was formed with the intention of encouraging original art, and might reasonably expect to gather the bulk of the rising talent in the metropolis under its wing. But nowadays rising talent is apt to claim complete independence; no sooner do two or three of the younger artists discover in themselves some latent sparks of originality, than they found a new society, in which they hope that these embryo lights will shine to greater advantage than if



ARUNDEL CASTLE  
ETCHING BY WILLIAM WALKER AT MESSRS. CONNELL'S GALLERY

contrasted with the greater luminaries belonging to the elder societies. In this way much of the rising talent is being dissipated in movements, the failure of which is obvious from their initiation.

The fiftieth exhibition of the Society, which was held at the Galleries of the Royal British Artists, Suffolk Street, showed that the

craving for originality of outlook had infected the work of some of the strongest members. Mr. William Orpen, in his most important contribution, had descended frankly to caricature. It was entitled *Sowing New Seed for the Board of Agriculture and Technical Instruction for Ireland*, and was obviously intended as a satire, but against whom or what little clue was afforded. The grouping together of a man habited like a modern edition of Stiggins, of Pickwick fame, an Irish peasant girl, and three beautifully expressed nude figures, produced an incongruous effect, which the fine painting of the component parts could not remedy. The picture, instead of being a work of art, was merely whimsical. Mr. A. E. John was more serious in his well-composed *Cartoon, the Flute of Pan*, but here again the effect of the whole was marred by the introduction of figures uncouthly expressed—one would think out of deliberate purpose. It is well to avoid superficial prettiness in art, but this is not to be done by the addition of forms which are ugly in themselves and out of unison with the spirit of the rest of the work. Mr. H. A. Budd's *Holiday Makers*, if a little lacking in colour, is a fine example of well-expressed, coherent design, in which a passage of everyday life is converted into an effective piece of decoration. In his *Sunset* Mr. P. Wilson Steer has essayed a Turner-esque subject showing a crowded range of shipping under a prismatic evening sky. The coloration is effective and beautifully expressed, but the theme would gain in unity if the composition were more simple. At present there is so much for the eye to rest upon that it becomes distracted; nevertheless, the work is impressed with deep feeling, and is a poetical rendering of one of nature's most beautiful moods. Professor Holmes, in *Under the Viaduct, Dentdale*, returns to his former methods, showing a silvery grey landscape framed by the arch of a viaduct. The work is tenderly and delicately expressed, and

## The Connoisseur

convincingly true to nature. M. Lucien Pissarro has several landscapes, brightly coloured and full of sunlight and atmosphere, while other artists who are seen to advantage include Messrs. David Muirhead, A. W. Rich, C. M. Gere, and W. C. von Glehn.

THE display of a representative collection of etchings by Mr. William Walker at Messrs. Connell's Galleries (47, Old Bond Street) enabled one to more fully appraise the work of this able exponent of the needle point than has hitherto been the case. The exhibition contained the bulk of the artist's work produced during the last seven or eight years, which showed considerable variations in style and treatment. Latterly he has been simplifying his methods, relying less on contrast of light and shade than on the sentient expression of pure line.

Among the examples of the last category may be mentioned the firmly noted *Colne Valley*, the more delicate *Elm Trees*, and four Dutch costume studies, while even better were *Sand Dunes, Holland*, and a *Dutch Village*, to which reference has been previously made in THE CONNOISSEUR. A broad, spacious rendering of Arundel was distinguished for its atmospheric quality, while in the views of *St. James' Palace, Bart's Gateway*, and other similar themes, the salient features of the old buildings were set down with firm draughtsmanship and a keen eye for picturesque effect.

LEGITIMATE photography was seen at its best in the exhibition of plates taken by Mr. Herbert G. Ponting during the British Antarctic expedition 1910-1913, which were shown at the Fine Art Society's Galleries (148, New Bond Street). Here were no prints doctored up to look like reproductions from pictures, but direct transcripts of nature, the skill of the photographer being displayed by the clearness and fullness of the records. These views, better than anything else, give an idea of the cruel, cold beauty of the great Antarctic continent, ramparted about with giant cliffs of everlasting ice and approached by seas perilous with berg and floe. Many of the views were like visions of fairyland, others were interesting as showing the members of the expedition at work or depicting the animal life of the far southern continent, whilst all were taken under conditions—frequently of extreme danger—which would deter an ordinary operator from attempting to set up his camera.

In the adjoining gallery Mr. H. S. Hopwood gave an exhibition of pictures and sketches in Near and Far East, distinguished for their fine colour quality and vividness of effect. They were impressions rather than pictures, set down in broad, free brush-work, and attained a highly decorative effect.

Among those which may be specially noted were *Fresh Weather, A Rough Sea*, and *The Market Place*.

IN her exhibition of humorous and other drawings at Messrs. Dowdeswell's Galleries (160, New Bond Street),

**Humorous and Other Drawings, by Miss Vera Willoughby**

Miss Vera Willoughby showed a distinct advance on her previous work. Her scenes from English history were capital examples of a humour that never descended into vulgarity, and was expressed in an artistic guise. In her more serious works she was not so successful. Her creations attain to a certain horrible grotesqueness, and, though marked by decorative feeling, are of a type of art that degrades rather than elevates.

THE mansion of Rotherwas is to be no more, and, indeed, the old order changeth, yielding place to the new.

**A Rare Chippendale Bookcase**

The walls of this historic mansion are to be stripped of their old panelling, which is covered, to use an expression, with the dust of centuries. Rotherwas came in the fifteenth century into the possession of the Bodenham family, and was their sheltering until the death of Charles de la Barre Bodenham in 1883. The Bodenhams were Royalists, and the house was occupied by the Parliament for a period in 1651. The fortunes of the family waned, but recovered in the eighteenth century, when the house was rebuilt of red brick. It is a solid structure, and looks out grimly as if conscious of the doom overhanging its roof. To this second building was transferred at the time the fine old panelling, which is redundant in the coats of arms of this ancient family. This pouring out the ashes, as Ruskin would say, of a house whose panelled rooms have looked on sires and grandsires for centuries, is embittered by the report that this beautiful panelling is to be shipped to America. To appreciate the depths of this regret one must be informed that on the mantel-tree of the chimney there are twenty-five coats on one achievement. Some fine specimens of the furniture belonging Rotherwas, however, were secured by buyers in this country, and one that has passed through the hands of Messrs. Fryers, Ltd., of 6, Henrietta Street, Cavendish Square, and remains in the possession of an English collector, is a rare Chippendale bookcase, in a perfect condition. It is an object-lesson in technique of workmanship, and one of the finest specimens produced by this remarkable man.

NO one who knows anything of Staffordshire ceramic art will omit from his list of distinguished potters the

**The Art of Ralph Wood and Mr. Stoner's Collection**

Wood family, the work of these brilliant men being marked by its originality and proving them to be modellers of a very high order. As Wedgwood is famous for his wonderful reproductions of the finest classical designs, so Ralph Wood is known for his toby jugs and rustic figures which adorn many mantel-shelves in the genuine old-world homes. His famous rustic figures are renowned for their quaintness and racy humour. In the last issue, through the courtesy of Mr. George Stoner, we



## Current Art Notes

were enabled to give reproductions from his collection, which included a squirrel, a goat, bull-baiting, ram, and another squirrel. Also by the kindness of Mr. Stoner, THE CONNOISSEUR obtained an interesting illustration in the Ralph Wood plaque, *Jack on a Cruise*.

### Edinburgh: The Art School and the Society of Eight

As Sir Joshua Reynolds observes in his *Discourses*, skill in painting or sculpture cannot be taught, all that even the best teaching can do being to foster an innate gift where this really exists; and his saying comes to mind repeatedly on visiting the show at the Edinburgh Art School, for among the great host of exhibitors, only a very few command attention. One who does this is Mr. K. Balmain, represented by an autumnal landscape, while Mr. W. P. Johnston manifests promise, and Miss Dorothy Johnstone's drawings are beautiful; but the best thing is a big portrait in high pitch by Mr. John Turnbull, which, though not impeccable technically, is exceptionally vivacious and distinguished. It is pleasant to write of so memorable a canvas as this, the more so as Mr. Turnbull is presumably quite a young man; but what should be said of the second exhibition of the Society of Eight, held at their own New Gallery in Shandwick Place? The general impression received on entering is agreeable, the crowding which characterises most shows being conspicuous by its absence; while most of the frames have been chosen with real connoisseurship, among them being what appears to be a genuine Spanish black-and-gold one of the seventeenth century, and also some good copies of mediæval Florentine and Venetian patterns. But scanning things more minutely, all the members betray a want of critical sense, each of them showing numerous pictures distinctly unworthy of him. Still, to ask an artist to appraise his own productions, and to reject those which are inferior, is like asking a mother to criticise her own sons; and, granting the preponderance here of feeble work, the fact remains that there are isolated items of sound excellence. Mr. A. G. Sinclair, the premier exhibitor last year, shows a full-length portrait which is beautifully drawn, and also a fine landscape, *Trees on*

*the Shore*, which is painted in a remarkably decisive, straightforward manner. It lacks, however, that precious element usually called the poetic touch, that element which raises verisimilitude into something nobler; but this lives in a landscape by Mr. E. A. Walton—a loan

canvas, for Mr. Walton is not a member of the society—while it is salient, too, in one by Mr. James Paterson, an arabesque of autumn-tinted trees showing against a blue sky—such is the artist's theme, and so well is it handled that, would a brother be found for this picture, it were necessary to look to the art of Richard Wilson, surely the premier landscapist of the English school. Mr. Paterson has never done



THE STONE-BREAKERS

BY COURET

AT THE GRAND HOTEL, GLASGOW

anything more delectable than this, and perhaps Mr. John Lavery has done few better things than his *Girls in Sunlight*, or his pensive study of Mme. Pavlova but Mr. P. W. Adam is not so successful, none of the interiors he shows embodying his usual skill in composition. At the same time, each of them engages by the clever conduct of the lighting, and one misses this in sundry pictures by Mr. J. Cadenhead and Mr. F. C. B. Cadell; whilst as regards Mr. D. Alison, his *Portrait of Lady Stirling*, albeit rather well drawn and designed, is sadly deficient in what is known in studios as "quality," and the same brief must be brought, though less emphatically, against Mr. Harrington Mann, who confines himself solely to portraits. One of these, moreover, is as insipid and sentimental as a Greuze; but then, in two neighbouring studies of children, Mr. Mann is almost triumphant. Here is an artist able to give a sympathetic, veracious chapter from nursery life, for his children look as if they had been painted without their being aware of it—they are not posing like those in Van Dyck's groups. And besides, one of these pictures is rendered additionally charming by the rare colour-harmony evolved from flaxen heads against a blue ground.

### Glasgow: The Grand Hotel

THE art exhibition which is being held just now at the Grand Hotel, Glasgow, is purely a commercial one, the works on view being offered for sale by Mr. W. B.

Paterson, of New Bond Street, London; but the affair has elicited a degree of interest not commonly vouchsafed to the ventures of dealers, nor has this interest been manifested without good cause. For the entrance room, which contains chiefly water-colours and drawings, represents various contemporary British artists to great advantage; while the larger *salon* beyond, consecrated to sculpture and oil-paintings, affords an invaluable opportunity of studying some modern continental masters hitherto but little known in Scotland.

Among the best things in the smaller room is an example of Mr. William Nicholson, *Punchinello*, which shows a boy dressed in black who is playing with two gaudy puppets; and these last appear to sparkle like jewels, a rare brilliancy being given them by their dark setting. As a draughtsman, withal, Mr. Nicholson hardly shows the verve of Mr. James Pryde, an artist who collaborated with him once in a series of noble posters, signed Beggerstaff Brothers, and whose work is illustrated here by a drawing, somewhat in the manner of Goya, of a woman who looks straight out of the frame with piercing gaze, seeming as though she would fain wrest some secret from the spectator. Fully as vigorous and living as this are sundry items by Crawhall, animal studies mostly; yet even these are transcended by a picture by Mr. E. A. Walton, *Spring Landscape*. In the foreground a graceful birch sways gently in the breeze, while beyond this stretch a river and green fields; and everywhere the colour is ineffably tender and delicate. While all is charged with the divine freshness of the springtide, all looks as if it had grown up on the paper as naturally and spontaneously as a blush on the cheek. It is a pity that so delightful a work should be marred by a cumbrous gold frame, and this should be replaced by a slim white one, furnished with a broad mount of vellum, or preferably of silk.

Studying the sculpture, one's gaze is soon arrested by several things by a Scottish artist, Mrs. Meredith Williams, who is perhaps the only woman, save Madame Judith Gautier, who has ever attained excellence in this field of art, and whose talent would seem to consist mainly in this: that, while she emulates Rodin, she wisely refrains from actually competing with that essentially masculine worker, and instead produces work characteristic of a woman's outlook. Passing on to the domain of oil-painting, here some specimens of Corot are disappointing, as also are works by Monticelli, Sisley, and Pissano; but this disappointment is atoned for by the presence of a splendid Courbet, a Renoir which almost vies with that master's delightful *Déjeuner* in the Luxembourg, and a typical Monet wherein light is suggested by the skilful juxtaposition throughout of complementaries. Then Mr. Will Penn shows himself a promising painter of still-life, while M. Ottmann is revealed as a real giant in this realm, his study of a dinner-table being faultlessly composed, and perpetuating successfully the charm of candlelight. Another fine thing is a portrait of a young woman by Henri de Toulouse-Lautrec, that pathetic figure who, the last scion of a noble old French house, was a hunchback from birth,

and died insane at an early age; while yet a further picture of rare worth is one by Paul Gauguin, a Tahiti landscape, so rich and glowing in colour that it suggests a stained-glass window. But imposing as these twain are, they are easily outshaded by a pastel by M. Degas, its subject a girl with her head resting on a pillow, and in fact it is questionable whether a more exquisite picture than this has been shown in Glasgow since the International Exhibition there in 1901. In his valuable monograph on M. Degas, M. Georges Grappe lays great stress on that artist's devotion and debt to Dominique Ingres; and certainly this pastel with its flesh-tints as subtle and diverse as mother-of-pearl, recalls nothing so much as Ingres's *Sleeping Odalisque*, that sublime crown of the South Kensington collection.

AMERICANS are delighted with the decision of the trustees of the Metropolitan Museum, who, by an unanimous yote, accepted the bequest of Benjamin Altman, with the restrictions against their segregation which he laid down in his will. A committee has been appointed to consult with Mr. Altman's executors regarding the generous gift of his art collections, and also to arrange for a temporary exhibition of the treasures. Commenting on this gift, an American contemporary journal of art observes in its leader:—

"From the local art business view-point, the transference of Mr. Altman's treasures to the Museum is to be regretted. Had the Museum trustees declined to fulfil the provisions of Mr. Altman's will, so that the collections would have remained in his gallery and residence at Fifth Ave. and 50th St., a New York 'Wallace collection' as it would have been, the benefit to the dealers on upper Fifth Ave. would have been unquestionably great. The Altman Gallery would have been the Mecca for residents and visitors, and would incalculably have stimulated art interest in the nearby art dealers' galleries. But what local art trade has lost the Museum has gained, and the action of the Museum's trustees is unselfishly approved and is commended, even by the upper Fifth Ave. dealers themselves."

UNTIL nearly the close of the nineteenth century an extended visit to Italy was looked upon as a necessary part of the education of every cultivated Englishman. Our greater poets, from Chaucer to Byron, derived much of their inspiration from Italian sources; the discovery of Italy by our artists gave birth to the English school of painting; whilst our architects, furniture designers, and potters owed many of their greatest creations to the influence of classical and renaissance ideals transmitted through Italian sources. More than any other country, Italy may be regarded as the source of English polite civilisation—that is, of art and literature; and our countrymen in visiting her may be said to be paying their *devoirs* to their artistic mother-land. A debt of gratitude should compel the pilgrimage, but the pleasures which it will afford the pilgrim, more especially in the winter-time, should make the task delightful. Those who in England

#### Englishmen and Italy





THE COLOSSEUM  
FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

wax eloquent over the few vestiges of tessellated pavement, fragments of pottery, and grass-grown mounds, which are practically the sole tangible records of the Roman occupation of the country, will find themselves confronted with countless buildings and monuments exemplifying the full resources of Roman art, and of Grecian art as well; for Rome was the treasure-house into which the spoils of all ancient civilisations were gathered. An idea of their wonderful extent may be gleaned from the two handy and profusely illustrated volumes on *The Museums and Ruins of Rome*, translated from the German of Walther Amelung and Heinrich Holtzinger, a work which no English visitor to Rome should deny himself. The German origin of this invaluable guide to antique Rome, which has already gone into two editions in this country, inspires one with the query as to whether English interest in Italy is not being diverted into other and less profitable directions.

One does not wish to disparage the winter sports in Switzerland and Norway which are attracting so many English travellers away from the more genial charms of the South; and yet these sports are merely an end in themselves, giving little of fresh knowledge or experience to their participants; whereas a tour in Italy or a visit to one of the ancient Italian cities opens out a new vista to life. For Italy is something more than a mere tourist resort; to go there is to step into the undying past. It is the cradle of civilisations that were old before England had become a nation and from which our own civilisation has been almost wholly derived; and it is a country where nature puts on a garb wholly different to what she wears in our ungenial northern clime.

It is good for the modern Englishman to visit such a country. He is apt to live too much in the present, to take life

too strenuously, converting his amusements from pastimes into engrossing occupations, and leaving himself little time for culture or thought. A visit to Italy should prove a corrective to this; the past there is so great that it cannot be improved away, and much of it is incorporated in the life of the present, so that one may see churches in use which were heathen temples before Christianity was a religion. But the past in which one has no part alienates one by its remoteness; so that a monument which, like Stonehenge, has no visible connection with the present leaves one cold and unmoved. This is not so in Italy, for there is scarcely one of all its vast remains which does not recall some association or other with modern England. The finest of the ancient statues which adorn its museums are familiarised to one by the casts of them reproduced in our own, and with



THE ROUND TEMPLE ON THE TIBER  
FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

them are countless other pieces which illustrate the richness and extent of Roman and Greek art. In them one may find the prototypes of much of our own sculpture, for there have been few eminent British sculptors who have not made a pilgrimage to Italy. The great Roman and Italian renaissance buildings, too, have left a deep impress on English architecture, for many of their salient features have been reproduced on a smaller scale in this country. To Italian painting the debt of England is

even more pronounced. It inspired nearly all the great eighteenth-century British masters: Wilson, Ramsay, Reynolds, Romney, Raeburn, and Lawrence all studied at Rome, and many of their successors have followed in their steps. Greatest of all is the debt of English literature to Italy. Chaucer, the first of our great poets, was inspired by Italian models, and from his time to the



THE GRAND HOTEL, ROME

present our great writers have so sung and written of Italy that the land seems filled with their memories. The list of those great Englishmen who have made Italy their second home is almost too numerous to recount—Byron went from there to meet his death in Greece; the remains of Shelley and Keats both lie interred in Italian soil; Mrs. Browning died there; whilst others, like Ruskin, have written of her art and architecture with an intimate appreciation not surpassed by that of the natives of the country.

This fascination which Italy has exercised over the minds of cultured Englishmen of all ages is the fruit of its unique attractions. There is no place in which nature is more beautiful or more varied in its luxuriance. Its winter climate is unsurpassed, for, as Virgil wrote two thousand years ago, in Italy "is ceaseless spring, and summer in months to which summer is alien"; but above all things it is a land in which every great city is a treasure-house of art. Its civilisation suffered only a temporary eclipse during those dark ages which shrouded other lands in tenebrous gloom, for it was here that "the glory that was Rome" lingered the longest and the dawn of the renaissance shed its first rays. Its wealth during the Middle Ages was so prodigious that it supported a score of states, each having its capital more beautifully decked by architect, sculptor, and painter than any of the great cities beyond the Alps, and so much of this beauty remains, so much, too, of Roman grandeur and treasures looted from Greece, that each of its greater cities and many of its smaller ones possess attractions which in their way are unrivalled and unique. There is Rome, capital of the ancient world, of united Christendom up to the time of the Reformation, and of Catholicism and the united Italy of to-day, rich in the imperishable records of all its varied rôles, so that whether it is the Rome of the Colosseum and the Palatine; or the Rome of St. Peter's, of Michael Angelo and Raphael; or the Rome of the majestic and gorgeous ceremonials incidental to the premier church of Catholicism, it is a city that cannot be matched elsewhere.

Nor are its attractions confined to art and archæology. During the winter season Rome is one of the gayest cities on the Continent. For the lovers of music and the drama, its theatres and opera-house provide a constant succession of the best pieces. For the sportsman there are racing meetings which are among the best known in Europe; the hunting is excellent, and there is abundance of golf; whilst hotels, modern in their equipment and moderate in their charges, provide accommodation for the *élite* of European society as well as for the humble tourist.

But there are other Italian towns of surpassing interest



GATE ERECTED IN HONOUR OF SEPTIMUS SEVERUS FROM "THE MUSEUMS AND RUINS OF ROME" (DUCKWORTH)

—architectural, artistic, and archæological—Venice, Florence, Milan, Verona, Ravenna, Naples, and a score of others, in each of which can be seen beautiful complete and unimpaired monuments of renaissance and pre-renaissance art environed in their proper setting and rich with ancient memories and associations.

To go amongst such places is an education. It leads one from the crude materialism of the civilisation of to-day back to the past, when civilisation marked its onward march by the creation of beauty, and art and life were one. Something of this same feeling is needed in England to-day. Our tastes are becoming more coarse, we are losing touch with enduring ideals of beauty; so that our architecture is becoming ostentatious without being stately, our art

whimsical, our crafts lacking the power of new creation—turned to the reproduction of the old, and our literature more and more devoted to ephemeral matters. One cannot correct such tendencies by the unremitting indulgence of sport, nor is the strain imposed by the latter altogether healthful. Many who now spend the winter in boisterous athleticism in Switzerland would find themselves stronger in body, mentally refreshed, and the horizon of their minds infinitely broadened if they visited Italy instead.

A SHADOW on a great name has been cast by the publication of a number of letters written by Sir Joshua Reynolds. In our days, when so much has been said of the invasion of American and Continental dealers to this country taking, through their wealth, the works of old and new masters away from the mother-land (note as regards the latter the present activity of the promoters of the National Loan Exhibition, Grosvenor Gallery), it is interesting to observe the spoliation which was going on in Italy in Reynolds's time, when the Papal Government was robbed of several of its masterpieces by one of the most obvious and mean subterfuges. These letters, which have been in the British Museum for nearly twenty years, have not been used by most of the artist's biographers. It is mooted that they were unknown to the biographers, but a reason, not without weight, could be put forward that they *were known* to the writers of Reynolds's *Life*, and were not included, as the letters placed the master in a position of little grace in the eyes of an impartial world; it was perhaps not thought desirable to throw mud, however little, on the escutcheon of an illustrious name. The paintings which place Reynolds in a bad light were a series by Nicholas Poussin, the *Seven Sacraments*, painted



for the Cavaliere del Pozzo in 1636. Sir Robert Walpole purchased them, but, according to the Italian law, he was not allowed to take them out of the country. On the 10th of June, 1785, James Byres wrote a letter to the Duke of Rutland (then Marquis of Granby), who was desirous of obtaining the *Seven Sacraments*. He said (and he had been several years endeavouring to get the series) that he had "unexpectedly succeeded" in obtaining the pictures by substituting "copies of the originals." Sir Joshua Reynolds was jubilant over the *coup*. Alleyne Fitzherbert said that he (Sir Joshua) was "in raptures at the intelligence," and Reynolds, in reference to Byres's letter, wrote: "I would by all means recommend your Grace to close." He continued:—

"Though two thousand pounds is a great sum, a great object of art is procured by it, perhaps a greater than any we have at present in this nation. Poussin certainly ranks among the first of the first rank of painters, and to have such a set of pictures of such an artist will really and truly enrich the nation. I have *not the least scruple about the sending copies for originals*. . . . I don't wish to take them out of your Grace's hands, but I certainly would be glad to be the purchaser myself. I only mean that I recommend only what I would do myself. I really think they are very cheap . . . [and a] real national object. . . . I wish they were safe landed."

The wish of Sir Joshua was satisfied, for on September 7th, 1786, he wrote a long letter to the Duke, for the pictures had arrived safely, and were in his studio in Leicester Fields. In this letter he said:—

"I hang over them all day, and have examined every picture with the greatest accuracy. I think, upon the whole, that this must be considered as the greatest work of Poussin, who was certainly one of the greatest painters that ever lived.

"I must mention, at the same time, that (except to the eye of an artist, who has the habit of seeing through dirt) they have a most unpromising appearance, being incrustated with dirt. There are likewise two or three holes, which may be easily mended when the pictures are lined. Excepting this, which is scarce worth mentioning, they are in perfect condition. They are just as Poussine left them. I believe they have never been washed or varnished since his time. It is very rare to see a picture of Poussine, or, indeed, of any great painter, that has not been defaced in some part or rather (*sic*), and mended by picture cleaners, and have been reduced by that means to half their value.

"I expected but seven pictures, but there are eight. The Sacrament of Baptism is represented by Christ baptising St. John, but that picture, which does not seem to belong to the sett (though equally excellent with the rest), is St. John baptising the multitude.

"I calculate that those pictures will cost your Grace 250 guineas each. I think they are worth double the money.

"A few evenings since I met Lord Besborough at Brooks'. I told him of the arrival of the pictures, and asked him (as he remembered them very well) what he thought they might be worth. He said they would be cheap at six thousand pounds.

"I think Mr. Beyers managed very well to get them out of Rome, which is now much poorer, as England is richer than it was, by this acquisition.

"The Bonapaduli Palace was visited by all foreigners, merely

for the sake of those pictures by Poussine, for I do not remember there were any others of any kind. Those Sacraments are much superior to those in the Orleans collection, which I thought were but feebly painted, tho equally excellent for invention."

On the 4th of the next month of the same year Reynolds informed His Grace that:—

"Everything relating to the pictures has hitherto turned out most prosperously. They have past through the operations of lining and cleaning, all of which has been performed in my own house under my own eye. I was strongly recommended to a Neapolitan as having an extraordinary secret for cleaning pictures, which, though I declined listening to at first, I was at length persuaded to send for the man, and tried him by putting into his hands a couple of what I thought the most difficult pictures to clean of any in my house. The success was so complete that I thought I might securely trust him with the Sacraments, taking care to be always present when he was at work. He possesses a liquid which he applies with a soft sponge only, and, without any violence of friction, takes off all the dirt and varnish without touching or in the least affecting the colours. With all my experience in picture cleaning, he really amazed me. The pictures are now just as they came from the easel. I may now safely congratulate your Grace on being relieved from all anxiety. We are safely landed; all danger is over.

"The eighth picture, the Baptism of the Multitude, does not belong to the set nor is it engraved as the rest are. The figures are not upon the same scale; they are of less dimensions. This picture is the only one that has been in a picture-cleaner's hands, is more damaged, and has been painted upon, but it is equally excellent with the rest.

"As to their originality, it is quite out of all question. They are not only original, but in his very best manner, which cannot be said of the set in the Duke of Orleans's collection. Those latter are really painted in a very feeble manner; and, though they are undoubtedly originals, have somewhat the appearance of copies.

"Wellbore Ellis Agar told me they were offered to him some years ago for £1,500, but he declined the purchase by the advice of Hamilton, the painter, on account, as he said, of their being in bad condition.

"It is very extraordinary that a man so conversant in pictures should not distinguish between mere dirtiness and what is defaced or damaged. Mr. Agar dined with me a few days since, with a party of connoisseurs; but the admiration of the company, and particularly of the good preservation of those pictures, so mortified him at having missed them, that he was for the whole day very much what the vulgar call *down in the mouth*, for he made very little use of it either for eating or talking.

"Lord Spencer tells me that he stood next, and was to have had them if your Grace had declined the purchase. One of the articles, he says, between Beyers and the Marquis was that he should bring the strangers *as usual to see the copies, and which he says he is obliged to do, and, I suppose, as they are originals; and it is very probable those copies will be sold again, and other copies put in their place.* This is a very curious story to my knowledge, with pictures of Salvator Rosa, of some of the descendants, who are now living at London, who have the pictures have been in the family ever since the time of the French Revolution. "The connoisseurs—or, rather, picture dealers, who are better

judges of the prices of pictures—value the Sacraments at £5,000. Vandergnecht, who is both a painter and dealer, says that if he had any idea of those pictures being to be sold he would have sent out to Rome on purpose to purchase them. All these circumstances, I think, may help to make your Grace perfectly satisfied with your bargain."

The acquisition of the Poussins delighted the Duke, for he said: "Sir Joshua, who has them in his care, offers me £1,000 for my bargain. After a certain time they will be sent to Belvoir, there to remain, I hope, as long as the name of Manners and its splendour endures." The pictures became famous in London, and the King, at the Royal Academy of 1787, according to Reynolds, who accompanied His Majesty, "took much notice of the Poussins," and asked many questions concerning them. Prince Rezzonico deplored the paintings coming "out of Rome," and Horace Walpole observed: "I am sorry the knight of the brush (Sir Joshua) has now and then some human delinquencies."

Some of the letters appeared in an article by Lady Victoria Manners in *THE CONNOISSEUR* in 1903, and most of the others in a Government publication and the *Morning Post*.

THE Silver Challenge Cup presented by the Countess of Derby for the best needlework at the Handicraft Exhibition and Competition held in connection with the "Christmas in Fairyland" Fête at the Horticultural Hall, Westminster, last month, was won by the Fine Needlework Association for Invalid Women and Girls, of 6, Beauchamp Place, S.W. The cup is to be competed for annually until it is won three times in succession by the same competitor.

FEB. 16.—The British Pottery and Glass Manufacturers' Annual Fair, 1914, Stoke-on-Trent.

**Fine Art Exhibitions** February 16 to March 20.—Royal Society of Painter-Etchers' Exhibition, 5A, Pall Mall East, London, S.W. President, Sir Frank Short. Secretary, Mr. W. Gordon Mein.

February (middle) to March (end). National Portrait Society 3rd Annual Exhibition, Grosvenor Gallery, 51A, New Bond Street. Chairman, Mr. Francis Howard. Secretary, Mr. T. Martin Wood.

March 23 to May 28.—Royal Institute of Painters in Water-Colour Exhibition, 195, Piccadilly, London, W. President, Sir James D. Linton. Secretary, Mr. W. T. Blackmore.

March 23 to May 27.—Society of Miniaturists' Exhibition, Royal Institute Galleries, Piccadilly, London, W. President, Mr. Alfred Praga. Secretary, Mr. Edgar Blackmore.

April and May, 1914.—International Society of Sculptors, Painters, and Gravers' Spring Exhibition, Grosvenor Gallery, 51A, Bond Street. President, M. A. Rodin. Secretary, Mr. Francis Howard.

May 4 to August 3.—Royal Academy Exhibition, Burlington House, London. President, Sir Edward J. Poynter. Secretary, Mr. W. R. M. Lamb.

May (last week) to July (Middle).—New English Art Club Exhibition, Royal Society of British Artists' Galleries, 6½, Suffolk Street, Pall Mall, London, S.W. General Secretary, Mr. Fred Winter. Honorary Secretary and Treasurer, Mr. Francis Bate.

June 1 to 8.—Internationale Musikgesellschaft (Triennial Congress), Paris. President, Dr. Jules Ecorcheville. Secretary, Dr. Charles Maclean, 54, Great Marlborough Street, London, W.

June 8 to July 10.—Royal Society of Portrait Painters' Exhibition, Grafton Galleries. President, Mr. J. J. Shannon. Secretary, Mr. H. A. Olivier.

June (middle) to July (end).—Pastel Society Exhibition, Royal Institute Galleries, Piccadilly, W. President, Mr. Melton Fisher. Secretary, Mr. Edgar Blackmore.

October 5 to December 11.—Royal Institute of Oil Painters' Exhibition, 195, Piccadilly, London, W. President, Mr. Frank Walton. Secretary, Mr. W. T. Blackmore.

October and November.—International Society of Sculptors, Painters, and Gravers' Exhibition, Grosvenor Gallery, 51A, Bond Street. President, M. A. Rodin. Secretary, Mr. Francis Howard.

November (end) to January (end).—New English Art Club Exhibition, 6, Suffolk Street, Pall Mall, London. General Secretary, Mr. Fred Winter. Hon. Secretary and Treasurer, Mr. Francis Bate.

December, 1914 (end) to January, 1915 (beginning).—Incorporated Society of Musicians' Annual Conference.



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# ANSWERS TO CORRESPONDENTS

*Enquiries should be made on the Enquiry Coupon. See Advertising Pages.*

**Brass Mortar.**—A7,733 (Glasgow).—The full inscription on your mortar should be HEINRICK TER HORST ME FECIT, ANNO 1607. We have heard of others bearing similar inscriptions, one notably HENRYCK TER HORST ME FECIT, 1638, which was brought to our notice a short time ago. They are often ornamented with the type of arabesque peculiar to the period in which they were made.

**Silhouettes.**—A7,768 (Horsham).—Unless they are portraits of celebrities, these are of no great value, the ordinary types only fetching a few shillings each. Unidentified or anonymous silhouettes are nearly always of very small value.

**Rapiers.**—A7,777 (Sheffield).—So far as can be judged from your photo, the two rapiers are fair specimens of eighteenth-century work, about 1780, only the one on the right of photo is incomplete, having lost the upper part of its guard. They are of the type known as "dress" swords; and it is but seldom that these retain their original sheaths, the composite materials of which were not remarkable for durability. The possession of the sheaths would most certainly add to the value of such swords, which, as they stand, are worth from, say, £3 to £6 each.

**"The Shipwrecked Sailor Boy telling his Story at a Cottage Door."**—A7,789 (Bexhill).—This engraving is one of a pair by Gauguin, after Bigg, and, if genuine and in good condition, it is worth from £4 to £5. A new issue of this in colour from the original pictures has just been published by Messrs. Henry Graves, 6, Pall Mall, S.W.

**Engravings after Morland, by W. Ward and J. R. Smith.**—A7,800 (Peebles).—If genuine, these engravings are worth from £15 to £20 each, but we hesitate to give an exact opinion, as these are amongst the most popular of Morland's works, and have been frequently reproduced.

**Grandfather Clock by Finney, of Liverpool.**—A7,817 (Londonderry).—This was probably Joseph Finney, of Thomas Street, Liverpool, who was practising in 1750 and 1760. Judging from the photo, your clock seems a good specimen of its kind, although the finial has been rather badly damaged, and we should estimate its value roughly at about £20.

**Wedgwood Dinner Service.**—A7,821 (Budapest).—Judging from your description, we should estimate the value of your undecorated modern service as being from £8 to £10, if genuine and in good condition.

**Vase.**—A7,829 (Burnham Market).—Judging from the description, it is more than probable that the vase is modern Japanese.

**Water-clock attributed to James Smythe, 1636.**—A7,834 (Hampton-in-Arden).—So far as can be seen from the photo submitted to us, your clepsydra is quite modern, and therefore practically valueless.

**Stipple Engraving.**—A7,838 (Kensington).—This is a trial proof before letters, but as it is of no particular interest, its value would not be likely to exceed an amount between 7s. 6d. and 10s.

**Grandfather Clock by Paulus Bramer.**—A7,873 (Lancaster Gate).—Paulus Bramer flourished in Amsterdam at the beginning of the eighteenth century. We cannot give any definite opinion about the value of the clock from the rough diagram sent to us.

**Ring.**—A7,896 (Ripon).—From the impression sent to us, we consider that the bezel of the ring is of ancient Etruscan manufacture, but we cannot give a definite opinion either as to exact age or value without inspecting the actual article.

**Wax Portraits.**—A7,899 (Maidstone).—The wax portraits submitted to us are quite modern. A great many, evidently emanating from the same hand and put into old frames to deceive the unwary, have been put on the market of late, and, of course, are practically valueless. The forgers generally choose as their subjects portraits of well-known characters of the early nineteenth century.

**"Heads of the People," Vol. I., drawn by Kenny Meadows.**—A7,904 (Freshwater Bay).—As your copy of this work is incomplete, its value would be very small indeed. If you could find an odd copy of the second volume, it would, of course, add to the interest of the book.

**Figure of Shakespeare.**—A7,906 (St. Austell, Cornwall).—This figure is, as you say, undoubtedly Chelsea ware. It is one of a pair, the companion being Milton. Since it is in good condition, we should estimate its value as being from £18 to £20. The design is similar to the statue of Shakespeare by Roubillac (1695-1763) in Poet's Corner, Westminster Abbey.

**Books on Miniatures and Tapestry.**—A7,914 (Gand).—Good works on miniatures have been written by Dr. Williamson (published by G. Bell) and by J. J. Foster (published by Fisher Unwin). For books on tapestry we should recommend you to communicate with Bernard Quaritch, 11, Grafton Street, New Bond Street, London, W.

**Clock by Andrew Stuart Duncie.**—A7,917 (Toronto).—We do not recall any facts about this maker, but so far as can be seen from your photo, the clock is of eighteenth-century manufacture, and its value, roughly speaking, might be from £15 to £20.

**Books.**—A7,918 (Bude).—(1) Essays of Sir Francis Bacon, 1680; (2) *Poor Man's Family Book*, by Rich. Baxter, 5th ed., 1624; (3) *The Seasons*, in four books, by G. Thomson, N.D.; (4) *Some Thoughts concerning Education*, by John Locke, 7th ed., 1712; (5) *Pilgrim's Progress*, illustrated by Selons and Priolo, N.D. None of the five books you mention are of any importance, their interest and value being very small. As a lot they would probably only realise a few shillings.

**Books.**—A7,926 (Lytham).—(1) Books of Common Prayer with illustrations, and Book of Psalms in English metre, 1715; (2) Historical Part of the Holy Bible, and Book of Common Prayer, 1726; (3) Miscellaneous Works in Verse and Prose of Joseph Addison, 4 vols., 1765. There is no demand for books of the type you mention, which are all of small value, despite the two hundred plates contained in No. 11.

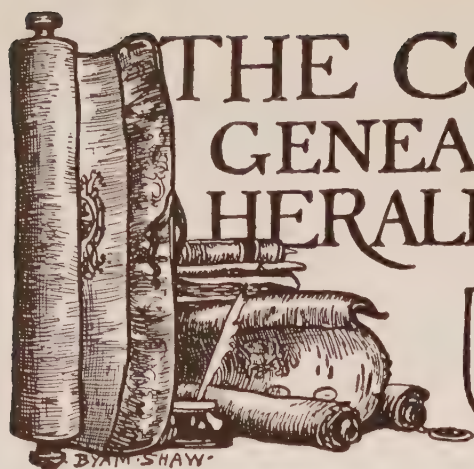
**Tortoiseshell Tea Caddy.**—A7,967 (Kirby Moorside).—The value of your tea caddy is probably from £2 to £3, but we should require to see the specimen before making a definite statement on the subject.

**"The First of May, 1851," engraved by S. Cousins.**—A7,968 (Cheadle).—If this is, as you say, a good impression and genuine, it might fetch £1, but not over that amount.

**Pack of Hand-painted Playing Cards.**—A7,974 (Stoke-on-Trent).—Under ordinary circumstances, a pack of cards of this period (1820 to 1837, judging by the Royal Arms) would not be of much account. The period is not one that appeals to card collectors, but if, as has been stated, this is one of two packs of which no others were produced, it might command a fancy price. Evidently special plates were engraved, as it is hardly likely that only two sets were printed. It is difficult to give an exact opinion in this case, as means of comparison are scanty; but the ordinary collector, unactuated by family interest, would not give more than about £1 for the pack.

**Brass Mortar.**—A7,986 (Fife).—Judging from your diagram, this mortar is one of the ordinary examples, devoid of ornamentation. If this is the case, the value is about 30s., as specimens of this type are common. Mortars bearing a coat of arms, initials, or date always command a better price than their less ornate brethren.

**Egyptian Amulets.**—A7,986A (Kensington).—(1) This is the amulet known as the Uchat, or Sacred Eye of Horus; but in this case, unfortunately, it is a modern reproduction. (2) We should not advise you to collect scarabs unless you can obtain a very good guarantee of their authenticity, as these are amongst the most extensively forged class of amulet on the market.



# THE CONNOISSEUR GENEALOGICAL AND HERALDIC DEPARTMENT



## Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, Hanover Buildings, 35-39, Maddox Street, W.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

**HODILOW.**—The Hodilows of co. Cambridge, etc., are descended from one Thomas Hodilow, said to have been born about 1458. He is believed to have been a Dutchman by birth. If this is the case, it is likely that he came over with Henry VII. in 1485.

This Thomas married *circa* 1480, and had issue three sons—(1) Robert, of Chettisham, co. Cambridge; (2) John, of Histon, in the same county, and founder of the family of Hodilow of Impington; (3) Peter, who settled at Ely, and died in 1546, leaving his estate to Margaret, his wife.

Robert, the eldest son, married Alice —, before 1522. He died in 1541, leaving to his son Thomas his books and *all his debts owing to him in Holland*; he mentions the four daughters of his brother John. He also had a daughter Alice, who married Edmund Heynesworth.

Thomas, only son of Robert, had nine children, three sons and six daughters—the eldest, Edmund; the second, Thomas, citizen and salter of London, left an only daughter; and third, Joseph, of Cambridge, who left issue.

From the eldest son, Edmund, descend the families of Hodilow of Cambridge, Essex, Suffolk, London, etc.

Various accounts of this family have been published, but they do not agree on some material points.

**OLDSWORTH.**—The arms—gu. on a fess betw. three billets arg., as many lions pass. gard. of the first—were granted to Edward, of Paulton's Court, co. Gloucester, eldest son of Nicholas Oldsworth.

**PEKE.**—The arms of Peke of Holdchurchgate, co. Kent, granted about 1590, are :—Az. three talbots pass. or; crest,

on a chapeux az., turned-up erm., a cockatrice or, membered gu.

**MOSSE.**—Henry Mosse, scrivener, was son of Francis Mosse, who was buried in the church of St. Michael, Cornhill. In his will, dated 30th December, 1673, he mentions his wife Jane and his only surviving son Benjamin, also Francis, son of his late son, Richard Mosse, deceased.

## Queries

**LAMARE FAMILY.**—Wanted the present repository or two charters, one of Geoffrey de Lamare, and the other of his son Robert de Lamare, of about 1243 and 1248 respectively, by which they grant the advowson of the church of Lamare to Titchfield Abbey, Hampshire. Any charters of this family would, however, be of interest. What arms were borne by the above?

**COURTNEY.**—Wanted information concerning the parentage and lineage of the brothers William, James, and John (?) Courtney. William Courtney was born on October 25th, 1799, probably in Devonshire, and with his brother James went to Australia about 1825. The family at one time is believed to have resided in Birmingham.

**THOMPSON.**—Wanted, ancestry of William Thompson, physician, of St. Katherine's by the Tower, London. He married first Martha —, his second wife being Anne Swaddell. He died in 1775, aged 65 years.



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Queen Victoria	Henry Bone
Portrait of a Lady	Vigée Le Brun

## PRESS CRITICISMS

THE TIMES.—“A notable feature of most of the Christmas numbers is the very high level of the illustrations in colour . . . to these have to be added the very beautiful plates in the Christmas *Connoisseur*. The chief feature of the letterpress of the number is an article on ‘The Noble Homes of England,’ with 15 illustrations. Most notable, however, are the coloured plates, of which that of Lady Hamilton as ‘The Ambassadors,’ after Romney, is perhaps the best. There are also two charming photogravures after Gainsboroughs in the Royal Collection at Windsor; while with the number is given a most successful presentation plate, also in colour, of Mrs. Braddyll, after Sir Joshua Reynolds.”

THE MORNING POST.—“An effective cover in red and black encloses a capital extra Christmas Number of *The Connoisseur* (2/6 net), the first of its kind to be issued by the publishers of this periodical. In addition buyers receive a finely printed art mounted plate reproduced after the charming ‘Mrs. Braddyll,’ by Sir Joshua Reynolds, in the Wallace Collection. . . . Mr. Graves, out of his extraordinary store of knowledge of everything relating to Sir Joshua Reynolds, gives curious information about some of the artist’s pictures.”

THE DAILY TELEGRAPH.—“ . . . As usual, the magazine is beautifully illustrated and turned out . . . ”

WESTMINSTER GAZETTE.—“ . . . Outwardly it is of striking appearance, and the contents will be found to be especially attractive. . . . The plates, coloured and other, are a special feature of an altogether excellent number.”

THE FIELD.—“In an excellent number of *The Connoisseur* the colour prints are exceptionally good.”

YORKSHIRE POST.—“*The Connoisseur* extra Christmas number, published at half-a-crown net, is a very fine production indeed. Paper and printing are excellent, and the articles . . . are all on subjects which must strongly appeal to persons for whom the title of the paper has a deep and serious meaning . . . But the glory of the number is, as one has a right to expect, its art examples. It is claimed that the plates form the finest representation of English eighteenth-century painting ever gathered together within the pages of a magazine, and they certainly are so admirably chosen and brilliantly executed that they would be very difficult to excel.”

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